Harun Farocki
Against What? Against Whom?

edited by Antje Ehmann and Kodwo Eshun

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Contributions

Forewords

Alex Sainsbury

Director, Raven Row, London

Harun Farocki has created a body of work that uniquely suspends the distinction between film and criticism in order to produce a new kind of image thought. That his films have been seen so rarely in the UK tells us more about the shortcomings of its repertory cinemas and television than its art institutions, although Raven Row is very proud to have initiated the largest exhibition to date of Farocki's work in this somewhat fugitive context.

Having made his first film in 1966, Farocki felt compelled to start making two-screen works 30 years later. These two screens seem more essential than those employed by artists to enliven space and narrative. Farocki places two images side by side so that they can examine and question each other with the richness and openness brought by simultaneity as well as succession.

Farocki may be a filmmaker who is more of a visual artist, or perhaps it's the other way round. Someone as good as this who couldn't be fitted in was likely to become a magnet for a serious fan club. The theorists, artists and critics in this book – some of whom are colleagues, others friends, still others fellow travellers – approach their subjects and formulate their arguments with the passion and purpose of such enthusiasts.

Antje Ehmann and Kodwo Eshun have been painstaking editors. They have structured the elements of the book imperceptibly, like film editors. Their montage is based on close collaboration with the book's designer Wiebke Enwaldt. And Harun Farocki himself was always on hand, answering questions without trying to influence the outcome.

Thaddaeus Ropac

Galerie Thaddaeus Ropac, Salzburg/Paris

My colleague Arne Ehmann, Director of Galerie Thaddaeus Ropac in Salzburg, drew my attention to Harun Farocki and his work several years ago. From then on, I repeatedly heard from gallerists, curators and artists who told me he was engaged in a unique form of political work. Farocki does not translate politics into cinematic images; his audiovisual production thinks in images and is therefore a politics of its own.

It was not until 2007 that an opportunity to collaborate emerged: at the gallery in Salzburg, Arne Ehmann curated an exhibition with the works *Auge/Maschine I-III* (Eye/Machine I-III, 2000-2003) and *Zur Bauweise des Films bei Griffith* (On Construction of Griffith's Films, 2006).

The trilogy *Eye/Machine* deals with war technologies and in this context with production technologies as well. These works pick up on the new modes of representation that image processing enables. Just as Pop Art took up and slightly shifted the image worlds of advertising, Farocki slightly dislocates technological images so that they reveal something other than what they are meant to or want to convey. And just as the Pop artists were enthusiastic about the trivial world of signs, Farocki is taken with the unintentional beauty of machine art, with beauty not intending to have an effect, something which otherwise seems to characterise natural phenomena. His work on Griffith's montage technique uses the word 'Bauweise' [construction method] and not 'aesthetics'. Farocki is interested in the methods of narrative order. In his own works, too, methods of construction come to the fore: what emerges is the particular pleasure one experiences when a complex set of facts is elaborated or represented in an informative way.

I am delighted to hereby contribute to a comprehensive presentation commenting on and making accessible Harun Farocki's work. In the early summer of this year, many of Harun Farocki's pieces were on view in the exhibition *HF/RG. Harun Farocki/Rodney Graham* at the Jeu de Paume which I visited several times. I realised that his works can be understood the way they are; that they do not require comments to unfold their effect. Yet they do stimulate comments and exploration; they do lead to new ideas. The book at hand was written in this spirit.

On the morning after the opening in Salzburg, I asked Harun Farocki whether he felt comfortable with showing his work at our venue. He said something along the lines of finding it interesting when his work appears in spaces where it is not expected. Of course, our exhibition policy always aims at something that goes beyond expectations. But where would one expect the work of Harun Farocki? It is not bound to a place, it wants to create room for itself, wherever it is placed.

1966 Zwei Wege
Two Paths
director, scriptwriter: Harun Farocki
cinematographer: Horst Kandeler
production: SFB, Berlin-West
16mm, b/w, 1:1.37, 3 min.

1966 Jeder ein Berliner Kindl
Everybody a Berliner Kindl
director: Harun Farocki
cinematographer: Gerd Delp
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, 4 min.

1967 Der Wahlhelfer
The Campaign Volunteer
director, scriptwriter: Harun Farocki
cinematographer: Thomas Hartwig
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, 14 min.

1967 Die Worte Des Vorsitzenden
The Words of the Chairman
director: Harun Farocki
assistant director: Helke Sander
scriptwriter: Harun Farocki,
based on a text by Lin Piao
cinematographer: Holger Meins
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, 3 min. **1**

1968 Einige Probleme des antiautoritären und antiimperialistischen Kampfes in den Metropolen am Beispiel Westberlins oder: Ihre Zeitungen
Some problems of antiauthoritarian and antiimperialist urban warfare in the case of West Berlin or: Their Newspapers
director, scriptwriter, editor: Harun Farocki
assistant director: Helke Sander
cinematographer: Skip Norman
sound: Ulrich Knaudt
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, 17 min.

1968 White Christmas
White Christmas
director, scriptwriter, editor: Harun Farocki
cinematographer: Skip Norman
music: Bing Crosby: White Christmas
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, 3 min.

1968 Drei Schüsse auf Rudi
Three Shots at Rudi
director, scriptwriter, editor: Harun Farocki
cinematographer: Skip Norman
sound: Ulrich Knaudt
production: DFFB, Berlin-West
16mm, b/w, 1:1.37, silent, 4 min.
The film is presumed lost

1968 Ohne Titel oder: Wanderkino für Ingenieurstudenten
Untitled or: The Wandering Cinema for Engineering Students
director: Harun Farocki
scriptwriter: Rote Zelle Technik, TU Berlin
production: DFFB, Berlin-West
video (1-inch), b/w, 1:1.37, 40 min.

1969 Nicht löschbares Feuer
Inextinguishable Fire
director, scriptwriter, editor: Harun Farocki
assistant director: Helke Sander
cinematographer: Gerd Conradt
sound: Ulrich Knaudt
production: Harun Farocki, Berlin-West, for WDR, Cologne
16mm, b/w, 1:1.37, 25 min. **2**

1969 Ohne Titel oder: Nixon kommt nach Berlin
Untitled or: Nixon comes to Berlin
director, scriptwriter: Harun Farocki
cinematographer: Giorgios Xylandreu
production: Larabel Film Harun Farocki, Berlin-West, Sozialistische Filmemacher Cooperative, West-Berlin
16mm, b/w, 1:1.37, 2 min.
The film is presumed lost

German version only
English version available

1969 Anleitung, Polizisten
den Helm abzureissen
Instructions on how to Pull off
Police Helmets
director, scriptwriter, editor: Harun Farocki
cinematographer: Michael Geißler
production: Larabel Film Harun Farocki,
Berlin-West, Rote Zelle Germanistik
(FU Berlin), Sozialistische
Filmemacher Cooperative West-Berlin
16mm, b/w, 1:1.37, 2 min.
The film is presumed lost

1970 Die Teilung aller Tage
The Division of all Days
director, scriptwriter, editor:
Hartmut Bitomsky, Harun Farocki
assistant director: Petra Milhoffer,
Ingrid Oppermann
pedagogic programe: Petra Milhoffer,
Wolfgang Lenk, based on texts by
Karl Marx
cinematographer: Carlos Bustamante,
Adolf Winckelmann
animation camera: Helmut Herbst,
Carlos Bustamante
sound: Johannes Beringer
production: Cinegrafik, Helmut Herbst,
Hamburg, WDR, Cologne
16mm, b/w, 1:1.37, 65 min. **3**

1971 Eine Sache, die sich
versteht (15x)
Something Self Explanatory (15x)
director, scriptwriter: Hartmut Bitomsky,
Harun Farocki, based on texts by
Karl Marx and Friedrich Engels
cinematographer: Carlos Bustamante,
David Slama
editor: Hasso Nagel
sound: Johannes Beringer
production: Larabel Film Harun Farocki,
Berlin-West, with financial support
from Kuratorium junger deutscher
Film, Wiesbaden
16mm, b/w, 1:1.37, 64 min. **4**

1972 Remember Tomorrow Is
the First Day of The Rest of Your Life
Remember Tomorrow Is the First Day of
The Rest of Your Life
director, scriptwriter, editor: Harun Farocki
cinematographer: Fritz Grosche
production: SFB, Berlin-West
16mm, col., 1:1.37, 10 min.

1972 Die Sprache Der
Revolution. Beispiele Revolutionärer
Rhetorik, untersucht von
Hans Christoph Buch
The Language of Revolution. Examples
of a Revolutionary Rhetoric, examined by
Hans Christoph Buch
director: Harun Farocki
scriptwriter: Hans Christoph Buch
cinematographer: Bernd Maus,
Joachim Pritzel
sound: Christian Praszer
editor: Ulla Agne, Claudia Karsunke
production: WDR, Cologne
16mm, b/w, 1:1.37, 45 min.

1973 Sesamstrasse
Sesame Street
director, scriptwriter: Hartmut Bitomsky,
Harun Farocki
cinematographer: Carlos Bustamante
sound: Hans Beringer
editor: Rolf Basedow
production: Larabel Film Harun Farocki,
Berlin-West
16mm, col., 1:1.37, series of 12 films of 3 min.

1973 Make Up
Make Up
director, scriptwriter: Harun Farocki
assistant director: Tilmann Taube
cinematographer: Carlos Bustamante
sound: Hans Beringer
editor: Rolf Basedow
production: Larabel Film Harun Farocki,
Berlin-West, for BR, Munich
16mm, col., 1:1.37, 29 min. **5**

1973 Brunner ist dran
Brunner is Next
director, scriptwriter: Harun Farocki,
Heinz von Cramer (overall
programme, concept and
implementation)
script: Harun Farocki, based
on the story *Le mauvais vitrier*
by Charles Baudelaire
cinematographer: David Slama
sound: Hans Beringer
editor: Rolf Basedow
production: Larabel Film Harun Farocki,
Berlin-West, for SFB, Berlin-West
16mm, col., 1:1.37, 17 min. **6**

1973 Einmal wirst auch Du mich lieben. Über die Bedeutung von Heftromanen
Someday you will love me too. About the Meaning of Dimestore Novels
director, scriptwriter: Hartmut Bitomsky,
Harun Farocki
assistant director: Walter Adler
cinematographer: Karl Heinz Blöhm
sound: Peter Grätz
editor: Ursula Hermann
production: WDR, Cologne
16mm, col., 1:1.37, 44 min. **7**

1973 Der Ärger mit den Bildern. Eine Telekritik von Harun Farocki
**The Trouble with Images.
A Critique of Television**
director, scriptwriter: Harun Farocki
editor: Evelyn Reichert-Panitz
production: WDR, Cologne
16mm, b/w, col., 1:1.37, 48 min.

1974 Moderatoren im Fernsehen
Moderators
director, scriptwriter, compiler: Harun Farocki
production: WDR, Cologne
video (2-inch), col., 1:1.37, 22 min.

1974 Über 'Gelegenheitsarbeit einer Sklavin'
About 'Part-time Work of a Female Slave'
director, scriptwriter: Harun Farocki
production: WDR, Cologne
16mm, b/w, 1:1.66, 10 min.

1974 Plakatmaler
Poster Artists
director, scriptwriter, editor: Harun Farocki
cinematographer: Rainer März
sound: Manfred Stelzer
production: WDR, Cologne
16mm, col., 1:1.37, 20 min.

1974 Die Arbeit mit Bildern. Eine Telekritik von Harun Farocki
**The Struggle with Images.
A Critique of Television**
director, scriptwriter: Harun Farocki
editor: Marion Zausch
production: WDR, Cologne
16mm, col., 1:1.37, 44 min.

1975 Über *Song Of Ceylon* von Basil Wright
About *Song of Ceylon* by Basil Wright
director, scriptwriter: Harun Farocki
editor: Marianne Müller-Kratsch
production: WDR, Cologne
16mm, b/w, 1:1.37, 25 min.

1975 Erzählen
About Narration
director, scriptwriter: Harun Farocki,
Ingemo Engström
cinematographer: Axel Block
editor: Erika Kisters, Birgit Schuldt
sound: Karl-Heinz Rösch
production: Harun Farocki
Filmproduktion, Berlin-West,
for WDR, Cologne
16mm, col., 1:1.37, 58 min. **8**

1976 Die Schlacht.
Szenen aus Deutschland
The Battle. Scenes from Germany
director, television adaption:
Harun Farocki, Hanns Zischler,
based on a stage play by
Heiner Müller
cinematographer: Jupp Steiof
editor: Lilo Gieseler
sound: Hans Joachim König
production: SFB, Berlin-West
video (2-inch), col., 1:1.37, 52 min.

1977 Einschlafgeschichten 1-5
Bedtime Stories 1-5
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Johannes Beringer
sound: Harun Farocki
production: Harun Farocki
Filmproduktion, Berlin-West,
for NDR, Hamburg
16mm/35mm, col., 1:1.37, 5 of 3 min.

1977 Sarah Schumann
malt ein Bild
Sarah Schumann Paints an Image
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Rolf Basedow
sound: Johannes Beringer
production: Harun Farocki
Filmproduktion, Berlin-West,
for NDR, Hamburg
16mm, col., 1:1.37, 8 min.
The film is presumed lost

1978 Ein Bild von
Sarah Schumann
An Image by Sarah Schumann
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor, sound: Hans Beringer
production: Harun Farocki
Filmproduktion, Berlin-West,
for WDR, Cologne
16mm, col., 1:1,37, 30 min.
The film is presumed lost

1978 Zwischen Zwei Kriegen
Between Two Wars
director, editor: Harun Farocki
assistant director: Jörg Papke
script: Harun Farocki, based on
the radio play by Harun Farocki
Das große Verbindungsrohr (1975)
cinematographer: Axel Block, Ingo Kratisch
production: Harun Farocki,
(financed by the participants)
16mm, b/w, 1:1.37, 83 min. **9**

1978 Häuser 1-2
Buildings 1-2
director, scriptwriter: Harun Farocki
production: Harun Farocki
Filmproduktion, Berlin-West,
for NDR, Hamburg
16mm, col., 1:1.37, 10 min.
The film is presumed lost

1978 Einschlafgeschichten 1-3,
Katzengeschichten
Bedtime Stories 1-3/Cat Stories
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
production: Harun Farocki
Filmproduktion, Berlin-West,
for NDR, Hamburg
16mm, col., 9 min. (3 of 3 min.);
35-mm, col., 13 min.
The film is presumed lost

1979 Industry und Fotografie
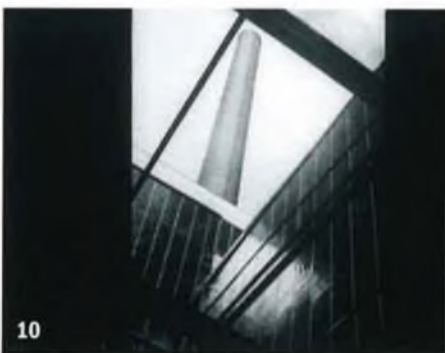Industry and Photography
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
Rosa Mercedes, Rolf Silber
editor: Hella Vietzke
production: Harun Farocki
Filmproduktion, Berlin-West,
for WDR, Cologne
35mm, b/w, 1:1.37, 44 min. **10**

10

1979 Anna und Lara machen das Fernsehen vor und nach
Anna and Lara are Playing Television
director, cinematographer, editor:
Harun Farocki
scriptwriter: Annabel Lee Faroqhi,
Larissa Lu Faroqhi
production: Harun Farocki
Filmproduktion, Berlin-West
16mm, col., 1:1.37, 18 min.
The film is presumed lost

1979 Single. Eine Schallplatte wird produziert
Single. A Record is Being Produced
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
David Slama
editor: Gerd Braun, Gerrit Sommer
sound: Rolf Müller, Johannes Beringer
production: Harun Farocki
Filmproduktion, Berlin-West, for SFB,
Berlin
video (1-inch), col., 1:1.37, 49 min. **11**

1979 Zur Ansicht: Peter Weiss
On Display: Peter Weiss
director, scriptwriter, editor: Harun Farocki
cinematographer: Gerd Braun
sound: Lasse Sjäström
production: Harun Farocki
Filmproduktion, Berlin-West
16mm, col., 1:1,37, 44 min. **12**

1979 Der Geschmack des Lebens
The Taste of Life
director, scriptwriter, cinematographer:
Harun Farocki
editor, sound: Johannes Beringer
production: Harun Farocki
Fiimproduktion, Berlin-West
16mm, col., 1:1.37, 29 min.

1981 Stadtbild
View of the City
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
Ronny Tanner
sound: Rolf Müller
editor: Johannes Beringer
production: Harun Farocki
Filmproduktion,
Berlin-West, for WDR, Cologne
16mm, col., 1:1.37, 44 min.

1982 Etwas wird sichtbar
Before your Eyes Vietnam
scriptwriter, director: Harun Farocki
cinematographer: Ingo Kratisch
editor: Johannes Beringer
sound: Rolf Müller, Manfred Blank
production: Harun Farocki
Filmproduktion, Berlin-West,
for ZDF, Mainz
35mm, b/w, 1:1.37, 114 min. **13**

1982 Kurzfilme von Peter Weiss
Short Films by Peter Weiss
director, scriptwriter, commentary:
Harun Farocki
cinematographer: Rainer März
production: Harun Farocki
Filmproduktion,
Berlin-West, for WDR, Cologne
16mm, b/w, 1:1.37, 44 min. (1st broadcast version);
80 min. (complete version)

1983 Ein Bild
An Image
director, scriptwriter, editor: Harun Farocki
cinematographer: Ingo Kratisch
sound: Klaus Klingler
production: Harun Farocki
Filmproduktion, Berlin-West,
in collaboration with SFB, Berlin
16mm, col., 1:1.37, 25 min. **14**

1983 Jean-Marie Straub und Danièle Huillet bei der Arbeit an einem Film nach Franz Kafkas Romanfragment *Amerika*
Jean-Marie Straub and Danièle Huillet
at Work on a film based on Franz Kafka's
Amerika
director, scriptwriter, editor: Harun Farocki
cinematographer: Ingo Kratisch
sound: Klaus Klingler
production: Harun Farocki
Filmproduktion, Berlin-West,
WDR, Cologne,
Large Door, London
16mm, col., 1:1.37, 26 min. **15**

1983 Interview: Heiner Müller
Interview: Heiner Müller
director, scriptwriter, interview: Harun Farocki
16mm, col., 1:1.37, ca. 30 min.
The film is presumed lost

1983 *L'Argent* von Bresson
L'Argent by Bresson
director: Hartmut Bitomsky,
Manfred Blank, Harun Farocki
scriptwriter, commentary: Harun Farocki,
Manfred Blank, Hartmut Bitomsky,
Jürgen Ebert, Gaby Körner,
Melanie Walz, Barbara Schlungbaum
cinematographer: Leo Borchard,
Carlos Bustamante
editor: Manfred Blank
sound: Manfred Blank, Egon Bunne,
Susanne Röckel
production: Harun Farocki
Filmproduktion, WDR, Cologne
16mm + 2-inch-VTR, col. & b/w, 1:1.37, 30 min.

1984 Peter Lorre –
Das Doppelte Gesicht
The Double Face of Peter Lorre
director, scriptwriter, commentary:
Harun Farocki, Felix Hofmann
cinematographer: Wolf-Dieter Fallert,
Ingo Kratisch
animation camera: Ronny Tanner
sound: Klaus Klingler, Gerhard Metz
production: Harun Farocki
Filmproduktion,
Berlin-West, for WDR, Cologne
16mm, col. & b/w , 1:1.37, 59 min. **16**

1985 Betrogen
Betrayed
director, scriptwriter: Harun Farocki
assistant director: Ronny Tanner
cinematographer: Axel Block
editor: Renate Merck
sound: Rolf Müller
production: Harun Farocki
Filmproduktion, Berlin-West,
Winkelmann Filmproduktion,
Dortmund, BR, Munich, with
financial support from Hamburgische
Filmförderung/Hamburger Filmbüro/
Bundesministerium des Innern
35mm, Fujicolor, 1:1.66, 99 min. **17**

1985 Filmtip: Tee im Harem des
Archimedes
Filmtip: Tea in the Harem
director, scriptwriter, commentary:
Harun Farocki
production: WDR, Cologne
video (1-inch), col., 1:1.37, 7 min.

1986 Filmbücher
Filmbooks
director, scriptwriter, commentary:
Harun Farocki
production: WDR, Cologne
video (1-inch), col., 1:1.37, 15 min.

1986 Wie man sieht
As You See
director, scriptwriter, commentary,
editor, interview: Harun Farocki
assistant director: Michael Pehlke
cinematographer: Ingo Kratisch,
Ronny Tanner
sound: Manfred Blank, Klaus Klingler
production: Harun Farocki
Filmproduktion, Berlin-West
16mm, b/w & Eastmancolor, 1:1.37, 72 min. **18**

1986 Schlagworte, Schlagbilder.
Ein Gespräch mit Vilém Flusser
Catch Phrases – Catch Images.
A Conversation with Vilém Flusser
director, scriptwriter, commentary,
interview: Harun Farocki
production: WDR, Cologne
video (1-inch), col., 1:1.37, 13 min. **19**

1986 Filmtip: Kuhle Wampe
Filmtip: Kuhle Wampe
director, scriptwriter, commentary: Harun
Farocki
production: WDR, Cologne
video (1-inch), col., 1:1.37, 6 min.

1987 Die Schulung
Indoctrination
director, scriptwriter: Harun Farocki
cinematographer: Simon Kleebauer
editor: Roswitha Gnädig
sound: Rolf Müller
production: SWF, Baden-Baden
video (1-inch), col., 1:1.37, 44 min. **20**

1987 Filmtip: Der Tod des Empedokles
Filmtip: Death of Empedocles
director, scriptwriter, editor, commentary: Harun Farocki
cinematographer: Ingo Kratisch
sound: Klaus Klingler
production: WDR, Cologne
16mm, col., 1:1.37, 7 min.

1987 Die Menschen stehen vorwärts in den Strassen
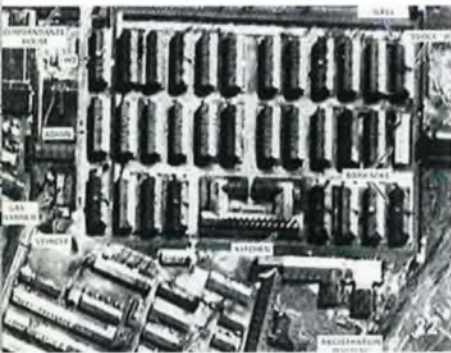Die Menschen stehen vorwärts in den Strassen
director, editor: Harun Farocki
scriptwriter: Harun Farocki, Michael Trabitzsch, based on the poem *Die Menschen stehen vorwärts in den Straßen* by Georg Heym (1911)
cinematographer: Ingo Kratisch
production: SWF, Baden-Baden
16mm, col., 1:1.37, 8 min.

1987 Bilderkrieg
Images-War
director, scriptwriter, editor: Harun Farocki,
cinematographer: Ingo Kratisch
animation camera: Irina Hoppe
sound: Klaus Klingler
production: Harun Farocki Filmproduktion, Berlin-West, for WDR, Cologne
16mm, col., 1:1.37, 44 min.

1988 Georg K. Glaser – Schriftsteller und Schmied
Georg K. Glaser – Writer and Smith
director, scriptwriter, commentary, editor, interview: Harun Farocki
cinematographer: Ingo Kratisch
sound: Klaus Klingler
production: Harun Farocki Filmproduktion, Berlin-West, for SWF, Baden-Baden
16mm, Eastmancolor, 1:1.37, 44 min. **21**

1988 Bilder der Welt und Inschrift des Krieges
Images of the World and the inscription of War
director, scriptwriter, editor: Harun Farocki
cinematographer: Ingo Kratisch
animation camera: Irina Hoppe
sound: Klaus Klingler
production: Harun Farocki Filmproduktion, Berlin-West
16mm, col. & b/w, 75 min. **22**

1988 Kinostadt Paris
Cine City Paris
director, scriptwriter, commentary: Manfred Blank, Harun Farocki
cinematographer: Helmut Handschel
editor: Edith Perlaky
sound: Thomas Schwadorf
production: WDR, Cologne
video (1-inch), col., 60 min. **23**

1989 Image und Umsatz oder: Wie kann man einen Schuh darstellen?
Image and Sales or: How to depict a Shoe
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Egon Bunne
sound: Klaus Klingler
production: Harun Farocki Filmproduktion, Berlin-West, for SWF, Baden-Baden
video (1-inch), col. & b/w, 52 min.

1990 Leben – BRD
How to Live in the FRG
director, scriptwriter, editor: Harun Farocki
cinematographer: Ingo Kratisch
sound: Klaus Klingler
production: Harun Farocki Filmproduktion, Berlin-West, ZDF, Mainz, La Sept, Paris
16mm, col., 83 min. **24**

1991 Was ist los
What's Up?
director, scriptwriter, interviews:
Harun Farocki
cinematographer: Ingo Kratisch
editor: Harun Farocki, Irina Hoppe
sound: Gerhard Metz
production: Harun Farocki
Filmproduktion,
Berlin-West, for WDR, Cologne
16mm, col., 60 min. **25**

1992 Videogramme einer Revolution
Videograms of a Revolution
director, scriptwriter, commentary:
Harun Farocki, Andrei Ujica
editor: Egon Bunne
production: Harun Farocki
Filmproduktion, Berlin, Bremer
Institut Film/Fernsehen
Produktionsgesellschaft mbH,
Bremen
video (VHS, S-VHS, U-Matic, 2-inch), transferred to
16mm, col., 106 min.

1992 Kamera und Wirklichkeit
Camera and Reality
director, scriptwriter, commentary:
Harun Farocki, Andrei Ujica
in the studio: Harun Farocki, Andrei Ujica,
Andrei Plesu, Friedrich Kittler,
Manfred Schneider,
Peter M. Spangenberg
production: SWF, Baden-Baden, in
collaboration with Harun Farocki
Filmproduktion, Berlin, for arte,
Strasbourg
video (Beta SP), col., 120 min. (SWF-version);
186 min. (arte-version)

1993 Ein Tag im Leben der Endverbraucher
A Day in the Life of a Consumer
director, scriptwriter, compiled by: Harun
Farocki
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin for SWF,
Baden-Baden and
WDR, Cologne
video (Beta SP), col. & b/w, 44 min. **26**

1994 Die Umschulung
Retraining
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
Thomas Arslan
editor: Max Reimann
sound: Klaus Klingler
production: Harun Farocki
Filmproduktion, Berlin, SWF, Baden-
Baden
video (Beta SP), col., 44 min. **27**

1994 Die führende Rolle
The Leading Role
director, scriptwriter, commentary: Harun
Farocki
editor: Max Reimann
production: Tele Potsdam, Berlin,
3sat, Mainz
video (Beta SP), col., 35 min. **28**

1995 Arbeiter verlassen die Fabrik
Workers Leaving the Factory
director, scriptwriter, commentary: Harun
Farocki
assistant: Jörg Becker
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin, for WDR,
Cologne, with support by ORF,
Vienna, LAPSUS, Paris, DRIFT,
New York
video (Beta SP), col. & b/w, 1:1.37, 36 min. **29**

1996 Die Küchenhilfen
Kitchen Helpers
(out of material from *What's Up?*)
director, scriptwriter, interviews: Harun Farocki
cinematographer: Ingo Kratisch
second cinematographer: Arthur Ahrweiler
editor: Harun Farocki, Irina Hoppe
sound: Gerhard Merz
production: Harun Farocki
Filmproduktion, Berlin,
for WDR, Cologne
16mm, col., 1:1.37, 60 min.

1996 Theater der Umschulung
The Theater of the Retraining
(out of material from *Retraining*)
director, scriptwriter: Harun Farocki
assistant director: Ronny Tanner
cinematographer: Ingo Kratisch,
Thomas Arslan
editor: Max Reimann
sound: Klaus Klingler
production: SWF, Baden-Baden,
Harun Farocki Filmproduktion, Berlin
video (Beta SP), col., 1:1.37, 4 min.

1996 Der Auftritt
The Appearance
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Ronny Tanner
production: Harun Farocki
Filmproduktion,
Berlin, for 3-sat, Mainz
video (Beta SP), col., 1:1.37, 40 min.

1996 Der Werbemensch
The Ad Guy
(out of material from *The Appearance*)
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Ronny Tanner
production: Harun Farocki
Filmproduktion, Berlin,
for 3sat, Mainz
video (Beta SP), col., 1:1.37, 3 min.

1997 Die Bewerbung
The Interview
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Ludger Blanke
production: Harun Farocki
Filmproduktion, Berlin,
for SDR, Stuttgart
video (Beta SP), col., 1:1.37, 58 min.

1997 Die Werbebotschaft
The Advertisement Info
(out of material from *The Appearance*)
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Ronny Tanner
production: Harun Farocki
Fiimproduktion, Berlin
video (Beta SP), col., 1:1.37, 3 min.

1997 Stilleben
Still Life
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Irina Hoppe, Jan Ralske
sound: Ludger Blanke, Jason Lopez,
Hugues Peyret
production: Harun Farocki
Filmproduktion, Berlin,
Movimento, Paris, in co-production
with ZDF/ 3sat, RTBF-Carré Noir,
Latitudes Production, ORF, Vienna,
in collaboration with NOS TV, The
Netherlands, Planète Cable, with
support from Centre National de la
Cinématographie, France,
documenta X, Kassel
16mm, col., 56 min. **30**

1997 Der Ausdruck der Hände
The Expression of Hands
director: Harun Farocki
scriptwriter: Harun Farocki, Jörg Becker
cinematographer: Ingo Kratisch
sound: Klaus Klingler
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin, for WDR,
Cologne
video (Beta SP), col. & b/w, 1:1.37, 30 min. **31**

1998 Der Finanzchef
The Chief Executive Officer
(out of material from *The Interview*)
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Ludger Blanke
production: Harun Farocki
Filmproduktion, Berlin, for SDR,
Stuttgart
video (Beta SP), col., 1:1.37, 7 min.

1998 Worte und Spiele
Words and Games
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch, Harun
Farocki, Ludger Blanke
editor: Max Reimann
music: Markus Spies, after Johannes
Brahms, Opus 121, *Denn es geht
dem Menschen wie dem Vieh*
production: Harun Farocki
Filmproduktlon, Berlin
video, col., 1:1.37, 68 min. **32**

2000 Gefängnisbilder
Prlson Images
director, scriptwriter, sound: Harun Farocki
cinematographer: Cathy Lee Crane,
Ingo Kratisch
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin, Movimento,
Paris
video (Digital Beta), col., & b/w, 60 min. **33**

2001 Die Schöpfer der
Einkaufswelten
The Creators of Shopping Worlds
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
Harun Farocki
editor: Max Reimann
sound: Ludger Blanke,
Matthias Rajmann
researcher: Rob Miotke, Stefan Pethke,
Matthias Rajman, Brett Simon
production: Harun Farocki
Filmproduktion, Berlin, in
co-production with SWR, NDR and
WDR, in collaboration with arte
video (Digital Beta), col., 72 min.

2003 Erkennen und Verfolgen
War at a Distance
director, scriptwriter: Harun Farocki
cinematographer: Ingo Kratisch,
Harun Farocki
research, assistance: Matthias Rajmann
sound: Louis van Rouki
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin, in
collaboration with ZDF/3sat, Mainz
video (Mini-DV and Digital Beta), col., 58 min.

2004 Nicht Ohne Risiko
Nothing Ventured
director: Harun Farocki
script: Harun Farocki,
Matthias Rajmann
cinematographer: Ingo Kratisch
sound: Matthias Rajmann
editor: Max Reimann
production: Harun Farocki
Filmproduktion, Berlin, in
collaboration with
WDR, Cologne
video (Digital Beta), col., 50 min. **34**

2007 Aufschub
Respite
author, producer: Harun Farocki
collaboration: Antje Ehmann, Christiane
Hitzemann, Lars Pienkoß, Matthias
Rajmann, Jan Ralske,
Meggie Schneider
photos: Nederlands Instituut voor
Oorlogsdocumentatie/The
Netherlands Institute for War
Documentation, Amsterdam
film footage: Rijksvoorlichtingsdienst,
Filmarchief, The Netherlands,
Institute for Sound and Vision,
Hilversum
production: Harun Farocki
Filmproduktion, Berlin commissioned
and funded by Jeonju International
Filmfestival, Jeonju
16mm (Digital Beta) transferred to video, b/w,
silent, 40 min. **35**

2009 Zum Vergleich
In Comparison
director: Harun Farocki
scriptwriter: Harun Farocki,
Matthias Rajmann
cinematographer: Ingo Kratisch
sound: Matthias Rajmann
editor: Meggie Schneider
drawings: Andreas Siekmann
collaboration: Antje Ehmann,
Anand Narayan Damle,
Michael Knauss, Regina Krotil,
Iyamperumal Mannankatti,
Mamta Murthy, Markus Nechleba,
Jan Ralske, Yukara Shimizu,
Isabelle Verreet
16mm, col., 61 min. **36**

Workers Leaving the Factory in Eleven Decades, Photo: © Werner Kaligofsky 2006
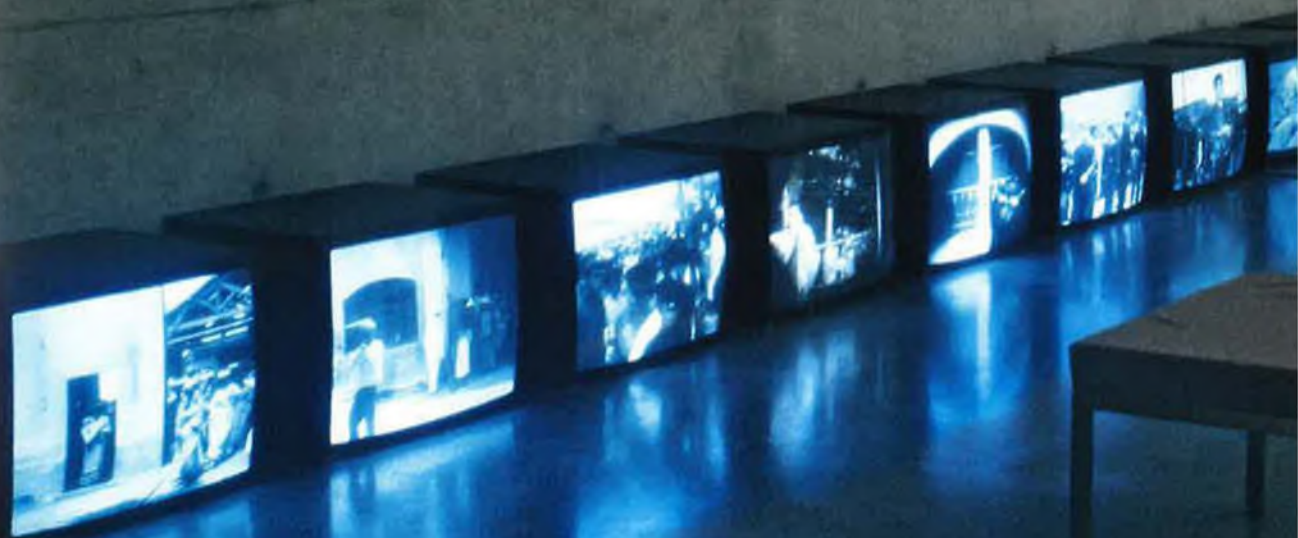
Installations

1996 Schnittstelle
Interface
Double channel video installation
scriptwriter, commentary, realisation:
Harun Farocki
cinematographer: Ingo Kratisch
editor: Max Reimann
sound: Klaus Klingler
production: Musée Moderne d'art
de Villeneuve d' Ascq,
Harun Farocki Filmproduktion, Berlin
2 videos (Beta SP), col., sound, 23 min. (loop) **1**

2000 Ich Glaubte Gefangene zu Sehen
I Thought I Was Seeing Convicts
Double channel video installation
scriptwriter, realisation: Harun Farocki
researcher, cinematographer: Cathy Lee
Crane
editor: Max Reimann
sound: Harun Farocki
production: Harun Farocki
Filmproduktion, Berlin, Generali
Foundation, Vienna, with support
from ZDF/3sat, Mainz, Movimento,
Paris
2 videos (Beta SP), b/w & col., sound,
23 min. (loop) **2**

2000 Musik-Video
Music-Video
scriptwriter, realisation: Harun Farocki
cinematographer: Harun Farocki,
Antje Ehmann
editor, sound: Harun Farocki
production: Harun Farocki
Filmproduktion, Berlin
video (Mini-DV), col., silent, 50 sec./20 sec. (loop)

2000 Auge/Maschine
Eye/Machine
Double channel video installation
scriptwriter, realisation: Harun Farocki
collaboration: Matthias Rajmann,
Ingo Kratisch
editor: Max Reimann
production: Harun Farocki Filmproduktion,
Berlin, with support of ZDF/3sat,
Mainz, Galerie Greene Naftali, New
York, ZKM, Karlsruhe
2 videos (Digital Beta), col., sound, 23 min. (loop)

2001 Auge/Maschine II
Eye/Machine II
Double channel video installation
scriptwriter, realisation: Harun Farocki
collaboration: Matthias Rajmann,
Ingo Kratisch, Kilian Hirt
editor: Max Reimann
production: Harun Farocki Filmproduktion,
Berlin, with support of ZDF/3sat,
Mainz, Galerie Greene Naftali, New
York, Bruges 2002 – European
Capital of Culture, desire
productions, Bruges
2 videos (Digital Beta), col. & b/w, sound,
15 min. (loop) **3**

2003 Auge/Maschine III
Eye/Machine III
Double channel video installation
scriptwriter, realisation: Harun Farocki
collaboration: Matthias Rajmann,
Ingo Kratisch
editor: Max Reimann, Harun Farocki
Filmproduktion, Berlin, with support
from ZDF/3sat, Mainz, Galerie
Greene Naftali, New York, Institute of
Contemporary Arts, London
2 videos (Digital Beta), col., sound, 25 min. (loop)

2004 Gegen-Musik
Counter-Music
Double channel video installation
scriptwriter, realisation: Harun Farocki
collaboration: Matthias Rajmann
cinematographer: Ingo Kratisch
sound: Matthias Rajmann
editor: Max Reimann
production: Le Fresnoy, Tourcoing,
Harun Farocki Filmproduktion, Berlin,
Lille 2004, capitale européenne
de la culture, Délégation aux Arts
Plastiques, Paris, Fonds Image/
Mouvement Centre National de
la Cinématographie, Paris, Fonds
DICREAM, Paris
2 videos (16-mm transferred to Digital Beta/Digital
Beta), b/w & col., sound, 23 min. (loop) **4**

2005 Drei Montagen
Three Assemblies
Video installation for three monitors produced for the exhibition
Zur Vorstellung des Terrors: die RAF
idea, realisation and montage: Harun Farocki
research: Matthias Rajmann
3 videos, b/w & col., sound, tot. 13:20 min. (loop)

2005 Aufstellung
In-Formation
Single channel video installation
scriptwriter, realisation: Harun Farocki
idea, researcher: Antje Ehmann
researcher: Matthias Rajmann
production: Harun Farocki Filmproduktion, Berlin, with support from TRANSIT MIGRATION, Cologne, Kulturstiftung des Bundes, Berlin
video (DV), b/w & col., silent, 16 min. (loop) **5**

2005 Ausweg
A Way
Single channel video installation
scriptwriter, realisation: Harun Farocki
collaboration: Antje Ehmann, Matthias Rajmann, Jan Ralske
production: Harun Farocki Filmproduktion, Berlin,
video (Mini-DV and Digital Beta), b/w & col., sound, 14 min. (loop)

2006 Hörstationen
Listening Stations
Audio installation for seven phones, produced for the exhibition *Cinema like never before*
idea and realisation: Antje Ehmann, Harun Farocki
speaker, german: Michael Baute
speaker, english: Cynthia Beatt
7 wall telephones, 7 sound loops **6**

2006 Zur Bauweise des Films bei Griffith
On Construction of Griffith's Films
Video installation for 2 monitors
idea: Antje Ehmann, Harun Farocki
realisation and montage: Harun Farocki
editing: Jan Ralske
2 videos (DV), b/w, silent, 9 min. (loop) **7**

2006 Arbeiter verlassen die Fabrik in elf Jahrzehnten
Workers Leaving the Factory in Eleven Decades
Video installation for 12 monitors
idea, realisation: Harun Farocki
collaborator: Jan Ralske
12 videos (DV and Digital Beta), b/w & col., sound, tot. 36 min. (loop) **8**

2006 Synchronisation
Dubbing
Single channel video installation
idea and realisation: Antje Ehmann, Harun Farocki
research: Matthias Rajmann
video (DV), col., sound, 3 min. (loop)

2007 Vergleich über ein Drittes
Comparison via a Third
Double channel film or video installation
scriptwriter, realisation: Harun Farocki
camera: Ingo Kratisch
sound: Matthias Rajmann
collaboration: Antje Ehmann, Regina Krotil, Mamta Murthy, Markus Nechleba, Jan Ralske, Claus Üblacker
executive producer: Matthias Rajmann
production: Harun Farocki Filmproduktion, Berlin, with support of Kulturstiftung des Bundes, Berlin, Museum Moderner Kunst Stiftung Ludwig, Vienna
16-mm double projection (also transferred to Digital Beta), col., sound, 24 min. (loop) **9**

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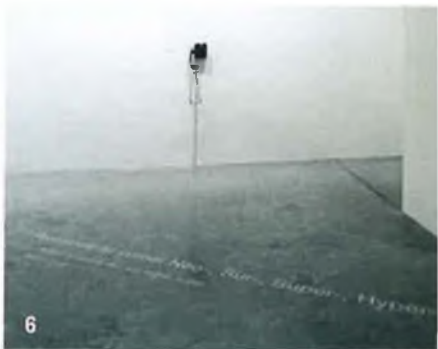
10

11

12

13

2007 Deep Play
Deep Play
Installation for 12 screens
scriptwriter, realisation: Harun Farocki
assistance: Matthias Rajmann
camera: Ingo Kratisch
editing: Bettina Blickwede
player software: Benjamin Geiselhart
animation: Regina Krotil
research, production: Matthias Rajmann
technical director: Jan Ralske
collaboration: Antje Ehmann, Wiebke
Enwaldt, Christiane Hitzemann,
Ronny Tanner
production: Harun Farocki Filmproduktion,
Berlin, with support of DFB
Kulturstiftung, Berlin, Cine-Plus
Media Service GmbH & Co. KG,
Berlin
12 videos (DV) tracks of 2 hours, col., sound,
15 min. (loop) 10

2007 Transmission
Transmission
Single channel video installation
scriptwriter, realisation: Harun Farocki
idea: Antje Ehmann
research: Antje Ehmann,
Christiane Hitzemann, Regina Krotil,
Matthias Rajmann, Isabell Verret
camera: Carlos Echeverria,
Harun Farocki, Ingo Kratisch,
Matthias Rajmannn
editing: Meggie Schneider
sound: Jochen Jezussek
technical director: Jan Ralske
production: Harun Farocki Filmproduktion,
Berlin, commissioned by "Kunst
Öffentlichkeit Zürich", with support of
Schwyzer-Winiker Stiftung, Zurich
video (Mini-DV), col., sound, 43 min. (loop) 11

2008 Fressen oder Fliegen
Feasting or Flying
Video installation for 6 screens
realisation: Antje Ehmann, Harun Farocki
idea, research, editor: Antje Ehmann
commissioned by: HAU. Hebbel am Ufer,
Berlin, with support of
Siemens Arts Programme,
Haupstadtkulturfonds, Berlin
6 videos (Mini-DV), b/w & col., sound, tot.
24 min. (loop) 12

2009 Immersion
Immersion
Double channel video installation
scriptwriter, realisation: Harun Farocki
research: Matthias Rajmann
editor: Harun Farocki, Max Reimann
camera: Ingo Kratisch
sound: Matthias Rajmann
production: Harun Farocki
Filmproduktion, Berlin, with
support from Medienboard Berlin-
Brandenburg GmbH
co-production: Jeu de Paume, Paris,
Stuk, Leuven
2 videos (Digital Beta), col., sound,
20 min. (loop) 13

Suspended Lives, Revenant Images.

On Harun Farocki's Film *Respite*

Sylvie Lindeperg

In *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) Harun Farocki analyses several photographs from the 'Auschwitz Album'[1] taken during the arrival of a train of Hungarian Jews at the platform of Birkenau. The material of his film, *Aufschub* (Respite, 2007) consists of rushes of the Dutch camp Westerbork, including scenes of Jews and Roma boarding a train destined for Auschwitz. In this way, Farocki's two films form a diptych revealing the two poles of the tragic voyage to the centres of killing.

The photographs and rushes, recorded in May 1944, are characterised by their singularity and rarity. The photographs of Auschwitz are inscribed at the periphery of the blind spot constituted by the mass murder in the gas chambers. They create a rupture in the politics of the secret and the economy of the invisible that the Nazis implemented at the centres of extermination. The Westerbork rushes make up part of the rare footage documenting the deportation from Western Europe to the Polish camps. Another common feature concerns the ambivalence of the images' production and the strange atmosphere of tranquility recorded in these scenes. The Auschwitz 'reportage', realised by two members of the SS Erkennungsdienst (Identification Service), show no act of coercion. In these photographs, states are privileged over actions: open cars; waiting on the platform; forming into queues; shearing signified by the lining up of women with shaven heads ... In the Westerbork rushes, one is similarly struck by the calm but implacable development during the various stages of embarkation: a couple exchange a distracted kiss on the edge of the platform; a man who has already boarded the train chats with a member of the Ordnungsdienst (Auxiliary Police) who has come to bolt his car; another helps the police to close the door of the wagon.

Only knowledge of the event and the context of its recording allow us to restore to these images their hidden violence, to take the measure of what is not immediately represented, to see how these elderly people, these women and children are caught on the threshold of death. Starting with different dispositifs, Harun Farocki's two films invite us to carry out this traversal of the visible. They open up the horizon of reading for these images of Auschwitz and Westerbork; they interrogate what is at stake in these images over which opacity and mystery still reign.

Collusion of Images and Text

Images of the World and the Inscription of War underlines the troubling proximity between acts of conservation and acts of destruction, the relationship between the violence of war and the technologies of recording and reconnaissance, the instability of meaning at work in the image.[2] On the basis of these interwoven motifs, the film interrogates the singularity of the Auschwitz photographs and the effects of euphemism in their captions. It throws light on these photographs by placing them in relation to other sources: the aerial photographs taken in April

[1] *The Auschwitz Album* is a photographic documentation of the Auschwitz-Birkenau concentration and extermination camp made by the SS, found by the inmate Lili Jacobs after the liberation of the camp. See *The Auschwitz Album: A Book based upon an Album Discovered by a Concentration Camp Survivor*, ed. by Serge Klarsfeld, New York 1982.

[2] The voice-over commentary was published in *Trafic*, no. 11/1994, under the title "La guerre inscrite sur les images du monde."

1944 by American bomber pilots; the drawings of the deportee Alfred Kantor; the report of Rudolf Vrba and Alfred Wetzler, two prisoners, escaped from Auschwitz, whose testimony gave the Allies a precise knowledge of the process of extermination in the Silesian death factory. *Images of the World and the Inscription of War* therefore forcefully underlines the necessary "collusion of image and text in the writing of history."[3] The knowledge constituted by eyewitness accounts permits us to decode elements hidden in the image, to recognise what was inscribed there, but neither interpreted nor even seen at the time it was recorded. The conjunction of seeing and knowing thus allows us to recover the unthought of the photograph at the moment of its making. This reading appears as the product of an encounter between historical knowledge, the regime of memory, the symbolic and social demands that condition the exhumation of photographs, the questions addressed to them, the ways of decoding them.

Images of the World and the Inscription of War focuses extensively on one of the photographs of the album, taken during the 'selection', which depicts a young woman turned to face the camera. This picture reveals the contiguity between two scenes referring to two distinct universes which seem to be separated in time: while, in the background, the destiny of a line of deportees is being played out, the glance of the young woman and the movement of her body momentarily preserve her in a world 'before', at a distance from the implacable machinery of destruction. At the same time, this face-to-face encounter underlines the fragility of the subject in front of the photographer's shutter, enacting one of the motifs of the film that is taken up by the commentary: "The camp, run by the SS, is going to destroy her, and the photographer who captures her beauty for eternity is part of that same SS. Conservation and destruction – how the two collude." In an exemplary way, Harun Farocki sheds light on a decisive moment in the history of the image, sketched out in the Nazis' images of the Polish ghettos. In his memoir,[4] Fritz Hippler recalls the instructions given to him by Goebbels while filming in Lodz in 1940: "Film everything you see: the life and the crowds in the streets, the commerce and trade, the rituals in the synagogue, crime, none of this should be forgotten. It has to be captured in its original state, because soon there will no longer be any Jews. The Führer wants to have them all transported to Madagascar or another territory. This is why we need these documents for our archives."[5]

The idea of 'original state' merits a detailed interpretation. Instead, it is a matter of combining the filmed subject and the anti-Semitic imagination in an image while simultaneously presenting the consequences of ghettoisation as an ontological state of the 'Jewish race'. These remarks attributed to Goebbels reveal, above all, the conjunction between the act of archiving and disappearance that prefigures the tragic encounter between putting-in-an-image and putting-to-death. From 1942, in fact, filming was continued and increased in the Polish ghettos. The Nazis filmed those that they were going to kill, documenting them *because* they were going to kill them.

[3] Harun Farocki, *Reconnaître et poursuivre*, texts selected and introduced by Christa Blüminger, Paris 2002, p. 37.

[4] Fritz Hippler, *Die Verstrickung: Einstellungen und Rückblenden von Fritz Hippler, ehemaliger Reichsfilmintendant unter Josef Goebbels*, Düsseldorf 1982.

[5] Quoted by Gertrud Koch in "Mystification et évidence dans les photos," in *Juifs et Polonais, 1939-2008*, ed. by Jean-Charles Szurek and Annette Wieviorka, Paris 2009, p. 164.

Palimpsest Images

In *Respite*, the question of the relationship between the image and destruction and the theme of the exchange of looks are repeated and redistributed. These displacements concern, in part, the nature of documents and the supposed motives of filming. The choice of the title *Respite* indicates the hypothesis favored by Farocki: the Westerbork rushes were made to demonstrate the camp's economic efficiency and thereby to slow down or suspend the deportation of the slave labourers to the East. The image is, accordingly, invested with the power to prevent destruction. The second important feature of the rushes concerns the identity of the film team. Unlike the Auschwitz photographs, the Westerbork rushes were not made by the Nazis but by the Jewish prisoners themselves, thus modifying the nature of the face-to-face encounter with the filmed subjects while raising the issue of what Primo Levi called the 'grey zone'.[6]

In order to work on this body of images, Harun Farocki proposes a dispositif that is at once minimalist, modest and subtle, allowing him to place the ambivalence of the sequences at the centre of his reflection, less in order to reduce this ambivalence than to become increasingly conscious of it, to measure and displace its effects. The original material inspires the narrative and formal choices of *Respite*: the silent rushes from 1944 are presented in the form of a 'silent movie'; the stylistic figures found in the shots (slow-motion and approaches by close up) are echoed in the freeze-frames and enlargements practiced by the filmmaker; the white intertitle cards conceived for the aborted film project are made to resonate and collide with the black cards introduced by Farocki. The images of the camp were made at the initiative of its commandant, Albert Konrad Gemmeker, who ordered three Jewish prisoners to make a film about the life and activities of Westerbork. As Ido de Haan has recalled, the scenario was conceived by Heinz Todtmann, "a baptized Jew from the Ordnungsdienst, and Gemmeker's right-hand man. [...] After the latter had given his approval to the scenario, two other prisoners, the photographer Rudolf Breslauer and his assistant Karl Jordan, undertook the filming between March and May 1944."[7]

The first series of shots shows the work of the prisoners (in the camp workshops, the fields, and neighbouring farm) and also their leisure activities (sport, concert, theatre and cabaret). This can be compared with scenes filmed at Theresienstadt in August 1944 by the team of Kurt Gerron. Unlike the Dutch footage, which remained in the state of rushes, the images of the Czech camp-ghetto were edited together in the film *Theresienstadt: Dokumentarfilm aus dem jüdischen Siedlungsgebiet* (Terezin: A Documentary Film of the Jewish Resettlement, 1945), a film that has come down to posterity under the apocryphal title *Der Führer schenkt den Juden eine Stadt*. (The Führer Gives the Jews a City).

Beyond the similarity of the scenes, however, the motivation of the two films seems to be quite different. Made at the initiative of the Prague Gestapo, the

6 See the chapter "Grey Zone" in Primo Levi, *The Drowned and the Saved*, London 1988. (I Sommersi e I Savati, 1986).

7 Ido de Haan, "Vivre sur le seuil: Le camp de Westerbork dans l'histoire et la mémoire des Pays-Bas," in "Génocides: Lieux (et non-lieux) de mémoire", in *Revue d'histoire de la Shoah* no. 181/2004, p. 49.

principal function of the Theresienstadt film was to deceive representatives of the Allied Powers and the neutral countries in the wake of a visit made to the camp in June 1944 by a delegation of the International Red Cross.[8] The intention was therefore to present the Czech ghetto as a site of idyllic retreat while concealing its function as a transit camp for deportations to the East. But the will to deceive at the heart of the Theresienstadt film is not found in the Westerbork rushes, which show a train arriving at the camp and a convoy departing for the East.

By exhuming the scattered fragments and traces of the phantom film (intertitle cards, ideas for the scenario, graphic elements), Harun Farocki inscribes the Dutch footage within the genre of the corporate film.[9] It was meant to highlight the economic efficiency of the camp at the very moment its existence seemed threatened: at the time of filming, as the majority of Jews from the Netherlands had already been deported, Westerbork was converted into a labour camp with the approval of the commandant who feared its closure and was afraid of being transferred to another theatre of operations. In this respect, one of the revelations of *Respite* concerns the discovery of a camp logo consisting of a factory dominated by a smoking chimney ... This is found at the centre of a chart signalling with arrows and numbers, "entrances" and "exits" (notably to the East) of the prisoners of the Dutch camp. Thus, the materials assembled for the Westerbork film clearly demonstrate its double function as labour camp and place of transit, antechamber of extermination.

Whatever the intentions of the creator of this striking logo might have been, for the viewers of *Respite*, the design echoes the tall chimneys of the crematorium installations at Birkenau. Taking this process as a source of inspiration, Harun Farocki chose to place the peaceful sequences of Westerbork in resonance with other tragic scenes and images that populate the collective memory and imagination. Over the innocuous scenes of the dental clinic, he evokes the gold teeth wrenched from the dead at Birkenau; over the white coats of a laboratory, the sinister medical experiments practiced at Auschwitz; over the exposed cables in a workshop, the heaps of women's hair found by the Soviets; over the images of workers lounging in the grass, those of the open pits and the fields of corpses filmed by the Allies at the opening of the camps. In *Images of the World and the Inscription of War*, Farocki juxtaposes photographs from diverse sources in order to decode the traces of the event inscribed in the pictures while simultaneously taking the measure of what is not immediately represented. In *Respite*, however, he starts with a single source in order to evoke memory-images. The sequences of Westerbork thus become palimpsest images, which summon to the surface other image-strata, which recall the memory and history of cinema. Accordingly, the black intertitle cards play the role of crystallisers of memory and facilitators of vision, while simultaneously providing a space for absent images. This recalls the black film leader that Marguerite Duras inserted into her film *Césarée* (1978) through which the statues of the Tuileries come to speak of the vanished city of Paris while carrying the trace of its destruction. If the black of the cards

[8] On the history of this film, see Karel Margry, "Theresienstadt (1944-1945): The Nazi Propaganda Film Depicting the Concentration Camp as Paradise," in *Historical Journal of Film, Radio and Television*, vol. 12, no. 2/1992, pp. 145-157.

[9] In this sense, the Westerbork rushes resemble the colour photographs taken at Lodz by Walter Genewein, Chief Accountant of the ghetto's Civil Administration. See Gertrud Koch (2009).

6

7
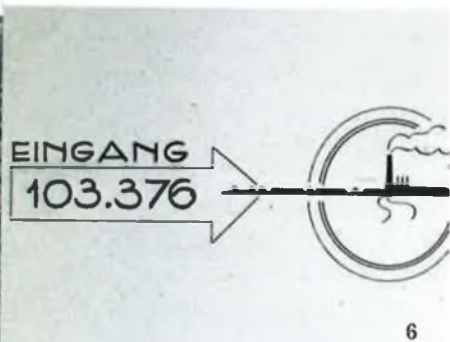
stimulates the imaginations of the viewers of *Respite*, the intertitles themselves propose a critique of the filmed document, one that is deepened in the course of the repetition of shots, their enlarging and freezing, allowing us to reach more profound layers of meaning.

One example of this operation concerns the scenes of embarkation. Here, the filmmaker analyses the shots of an elderly woman installed on a rolling stretcher that a member of the Ordnungsdienst pushes successively in two opposite directions. By freezing and enlarging the image, Farocki manages to decipher the letters of the invalid's name as well as her date of birth written on the suitcase placed at her feet. Combined with the official lists of deportees, these elements allow us to find in the image signs of identification and dating.[10] This examination of the document reveals that the images were made on May 19, 1944, and that the convoy had several destinations: the freight cars were destined for Auschwitz while the third-class cars were headed for Bergen-Belsen and Theresienstadt. The filmmaker's analysis can be situated in the context of an earlier enquiry conducted on the basis of another shot of the convoy showing a girl wearing a head-scarf whose face appears in the crack of the doors of one of the cars. Farocki observes that this is the only example of close-up found in the rushes showing a striking face-to-face encounter, the girl's expression undermining the cheerful atmosphere of the other scenes. This shot, became an iconic image of the Shoah and was the subject of an investigation by the Dutch journalist Aad Wagenaar in this new phase of trade with images marked by an imperious desire to name the victims. The enquiry led to the girl's identification and the uncovering of the gap between what the image 'documented' and what it symbolised for many decades: Anna Maria Settela Steinbach, gassed at Auschwitz, was not Jewish but Sinti.[11]

Indeed, unlike the images of work and leisure at Westerbork, which have only been used very rarely in cinema,[12] the convoy sequences have been reemployed frequently since the 1950s. Alain Resnais was one of the first to discover these shots,[13] which he showed in a single sequence in *Nuit et brouillard* (Night and Fog, 1955). Disturbed by the serene atmosphere of the scenes of Westerbork, the filmmaker strove to 'trouble' these images by grafting on two foreign elements shot in Poland. These shots show an old man wearing the armband with a star walking along a platform in the company of three small children before turning in front of the camera at the order of the cameraman. In *Night and Fog*, the insertion of these shots troubles the sequence of the Dutch images; the frightened looks of the children recall that of Settela. Another choice of montage concerns the shots of the invalid. Here, between the two opposed movements of the stretcher, Resnais inserts an image of Gemmeker pointing to a place outside the frame. Thus, due to the force of the montage, the stretcher's movement seems to be motivated by the camp commandant and no longer subject to the hesitations of a member of the Ordnungsdienst.[14]

[10] The same reading process can be found in Cherry Duyns' film, *Settela: Gesicht van het Verleden* (1994).

[11] See on this subject, Aad Wagenaar, *Settela, het meisje heeft haar naam terug*, Amsterdam 1995 (*Settela*, Nottingham 2005), and the article by Thomas Elsaesser", One Train May Be Hiding Another: Private History, Memory and National Identity," *Screening the Past*, April 1999, http://www.latrobe.edu.au/screeningthepast/classics/rr0499/terr6b.htm [19 August 2009].

[12] Since they would have difficulty fitting into an account that is different from the one devoted to the history of their recording.

[13] At the Netherlands Institute for War Documentation, Amsterdam.

[14] This remark is inspired by a dialogue with Jean-Louis Comolli. See Sylvie Lindeperg, *Nuit et brouillard: Un film dans l'Histoire*, Paris 2007 and Comolli's film *Face aux fantômes* (2009).

F or P Kroon can be read and the date 26 7 82 or 92

Grey Zone

This formal choice produces an effect of meaning which Resnais surely had not fully registered; it makes the viewer wonder about the roles of the protagonists involved in the Westerbork sequences. Indeed, by isolating a sequence of shots approaching an armband of a prisoner with the initials FK (Fliegende Kolonne[15]), Farocki highlights the role played by certain prisoners in the camp's administration and surveillance. Gemmeker entrusted a German Jew, Schlesinger, with the management of the Westerbork's day-to-day business as well as the compiling of deportation lists. The embarkation process was carried out, in part, by members of the Jewish Ordnungsdienst. As for the commandant, as has been reported by Etty Hillesum, he only arrived once these tasks had been completed, "like a famous star making his entrance during a grand finale."[16] The effect of a close-up of an armband thus forces us to penetrate to the heart of the 'grey zone', and underlines the convergence between the event and the images that carry its coordinates. At Westerbork, as in Theresienstadt, the Nazis ordered the Jewish prisoners to prepare and shoot films just as they forced other Jewish prisoners to draw up lists of deportees. The ambivalence of the filming process raises questions about the instance of enunciation and the motives of the Dutch film. By examining what the images 'want to say', Farocki reveals a number of points of view: the point of view of the filmed prisoners who demonstrate their energy for work in the hope of delaying deportation; the point of view of the film team who avoid close-ups so as not to record another look like that of Settela; and the point of view of Gemmeker engaged in the promotion of his 'small enterprise'. Moreover, by proposing several readings – sometimes contradictory – of the same scene, the filmmaker takes account of the indecisiveness of the Dutch images and of the impossibility of coming to a decision in relation to a meaning that is constantly deferred.

There remains the fact that the hope of 'respite' eventually collided with the exterminating logic of the Nazi enterprise – for the filmed prisoners as well as for the film team. This tragic misconception becomes apparent in the case of Rudolf Breslauer who experienced the same fate as the smiling 'passengers' of May 19, 1944: shortly after filming, he was deported, then gassed at Auschwitz, just like Kurt Gerron, who had received from the Nazis the assurance that his life would be spared. Consequently, the filming seems to have precipitated rather than prevented the destruction, condemning to death the filmed subjects as well as those that filmed them. It is to this cynical trap that the images of Westerbork bear testimony.

There is another meaning of the title *Respite* that refers to the notion of latency, to the passing and the work of time, the time that mirrors the forgotten scenes of life in the camp and that extends into the present. In this sense, the force of Farocki's film depends on the contextualisation of these shots within the mechanisms of propaganda as well as the confidence he places in their autonomous power. Detached from the intentions of the film, the luminous faces of the persecuted appear before us as revenant images. This spectral effect allows an emotion to surge forth that assures the posthumous victory of these captive men, women and children placed in front of the camera at the whim of their jailor, since time can foil the designs of the conquerors, and the image, as Chris Marker observed, has the power to transform the dead into something eternal.

[15] These are also the initials of the invalid Frouwke Kroon written on the suitcase enlarged by Harun Farocki.

[16] Etty Hillesum, *Etty: The Letters and Diaries of Etty Hillesum 1941-1943*, Cambridge 2002, p. 652.

May 19, 1944 and the Summer of '53

James Benning

Upon seeing Respite, Harun Farocki's 2007 film that uses images taken entirely from footage shot at Westerbork in The Netherlands, I immediately had two thoughts. But first some information gleaned from the intertitles Farocki provides and the images alone:

WESTERBORK WAS ORIGINALLY CONSTRUCTED BY THE DUTCH GOVERNMENT IN 1939 TO HOUSE JEWS WHO HAD FLED GERMANY. IN 1940 GERMANY INVADED THE NETHERLANDS AND BY 1942 WESTERBORK HAD BEEN CONVERTED INTO A 'TRANSIT CAMP' BY THE GERMAN NAZIS. IN 1944 ALBERT GEMMEKER, THE CAMP COMMANDER, ORDERED A FILM TO BE MADE. IT WAS SHOT ON 16MM, FILMED BY RUDOLF BRESLAUER, ONE OF THE INMATES, WHO WAS LATER SHIPPED TO AUSCHWITZ AND MURDERED. THE FILM WAS NEVER COMPLETED. APPROXIMATELY 90 MINUTES OF THE FOOTAGE STILL EXISTS. DURING THEIR CONFINEMENT INMATES PROVIDED SLAVE LABOUR RECYCLING MATERIALS TO BENEFIT THE GERMAN WAR EFFORT. THE GOOD THING AT WESTERBORK WAS THAT WHILE THERE WASN'T MUCH TO EAT, THEY DIDN'T STARVE. THE BAD THING WAS, WESTERBORK WAS A TRANSIT CAMP; FROM THERE OVER 100,000 PEOPLE WERE DEPORTED.

The footage itself provides us with proof of the slave labour, but also shows a softer side: inmates doing daily exercises, performing a play, somewhat at leisure. Farocki comments that we expect other images from a camp of the German Nazis and informs us that these calmer images are rarely shown. But he then asks us to look closer, at the watchtower in the background – and at the train, the only train to be filmed taking its victims to an extermination camp.

(1)

My first thought was of *Inextinguishable Fire*, Farocki's brilliant early film questioning the culpability of those who look away. In it Farocki first plays Thai Bihn Dahn, a Vietnamese victim of napalm, giving a statement to the Vietnam War Crimes Tribunal in Stockholm; and then from Farocki's own mouth:

"How can we show you napalm in action? And how can we show you the injuries caused by napalm? If we show you pictures of napalm burns, you'll close your eyes. First you'll close your eyes to the pictures. Then you'll close your eyes to the memory. Then you'll close your eyes to the facts. Then you'll close your eyes to the entire context. If we show you a person with napalm burns, we will hurt your feelings. If we hurt your feelings, you'll feel as if we'd tried napalm out on you, at your expense. We can give you only a hint of an idea of how napalm works."

Farocki then extinguishes a cigarette on his left arm, and we hear:
"A cigarette burns at 400 degrees Celsius. Napalm burns at 3000 degrees Celsius. If viewers want nothing to do with the effects of napalm, then it is important to determine what they already have to do with the reasons for its use."

Culpability.
Around 100 trains left the Westerbork Transit Camp taking deportees to their deaths. The Breslauer footage is the only recording of such a train. In *Respite* we see the footage twice. Twice we see the same man help close the same door of the same boxcar which carries him away. It happened on May 19, 1944 and stays in my memory like that small 400 degree Celsius scar on Farocki's left arm.

And then I thought of the summer of '53. I was 10 years old living on North 39th Street in a Milwaukee working class neighbourhood. My neighbours on my side of the block were Schindler, Steiner, Schaub, Deizinger and Eder. My best friend at the time was Joey, who had just turned 14, and lived two houses up. His father was Joseph Sr. and his mother was Mary. He had two sisters, Rosemary and the older one whose name I can't remember. That particular day Ronnie, a school friend of mine, joined Joey and me. Ronnie and I went to 37th Street School. Joey went to Saint Thomas. Ronnie was my age but in school half a grade higher. The three of us went on a raid stealing plums from our neighbours' trees. We stuffed our shirts full and ran for cover in Joey's backyard. Unexpectedly the plums were covered with caterpillars, the kind that Ronnie was allergic to. He removed his shirt and showed us the welts on his chest. Being older, Joey suggested Ronnie rinse off and led him to a rain barrel kept by Joey's father for garden use. Next to it was a cement ash box. Joey lifted Ronnie onto it and then he too climbed on top. Grabbing Ronnie by the ankles Joey held him upside down threatening to lower him head first into the water. it looked so strange, I laughed. And then so did Joey. Ronnie screamed and Joey began to laugh crazily. At the time it didn't occur to me that Ronnie was the only Jew in our neighbourhood, nor did that fact seem important. Joey kept him hanging there, lowering his head into the water a number of times. On Ronnie's face THERE WAS AN EXPRESSION OF DEATHLY FEAR, of course not the same as 10-year old Settela Steinbach, who was aboard that train on 19 May 1944, but nevertheless it was there.

And as an image-maker myself, I know in some way my profession suffers from the tortured and shortened life of Rudolf Breslauer; the footage he left behind is stunning. We must stop looking away. We must begin to pay attention. And then we must look closer. It's what Farocki teaches, and Breslauer demands.

How to Open Your Eyes

Georges Didi-Huberman

1 Archive Harun Farocki Filmproduktion
2 to **4** *Inextinguishable Fire*, Harun Farocki Filmproduktion
5 *Interface*, Harun Farocki Filmproduktion
6 to **7** *Eye/Machine*, Harun Farocki Filmproduktion

Certainly, there exists no image that does not simultaneously implicate gazes, gestures and thoughts. Depending on the situation, the gazes may be blind or piercing, the gestures brutal or delicate, the thoughts inept or sublime. But there is no such thing as an image that is pure vision, absolute thought or simple manipulation. It is especially absurd to try to disqualify certain images on the grounds that they have supposedly been 'manipulated'. All images of the world are the result of a manipulation, of a concerted effort in which the hand of man intervenes – even if it is a mechanical device. Only theologians dream of images which were not made by the hand of man (the *acheiropoietic* images from the Byzantine tradition, Meister Eckhardt's *ymagine denudari* etc.). The question is rather how to ascertain, each and every time – in each image – what exactly the hand has done, in which way and to which purpose the manipulation took place. We use our hands for better or for worse, we strike or stroke, build or break, give or take. We should, in front of each image, ask ourselves the question of how it gazes (at us), how it thinks (us) and how it touches (us) at the same time.

*

A photograph, certainly taken by one of his friends, shows Harun Farocki in spring 1981 in front of the Arsenal film theatre in West-Berlin, which was running a programme of films organised by *Filmkritik*, the journal he edited as part of a collective. Sitting on a gate, the stern-faced filmmaker raises his fist towards us spectators – like a demonstrator, albeit a rather strange one: a solitary demonstrator.[1]

*

Lifting one's thought to the level of anger (the anger provoked by all the violence in the world, this violence to which we refuse to be condemned). Lifting one's anger to the level of a task (the task of denouncing this violence with as much calm and intelligence as possible).

*

Harun Farocki was part of the first graduate class of the Deutsche Film- und Fernsehakademie in Berlin in 1966. He was expelled from the film school as early as 1969 because of his political activism along with his companions Hartmut Bitomsky, Wolfgang Petersen, Günther Peter Straschek and Holger Meins. His early student films, as Tilman Baumgärtel has so aptly put it, proceeded from a 'guerrilla' thinking which was fuelled by political anger and borrowed its formal devices from Situationism, the French New Wave and Direct Cinema.[2] Farocki was making very harsh judgments on the most prominent directors of "Young German Cinema" of that time – Wim Wenders, Rainer Werner Fassbinder, Volker Schlöndorff – whom he accused, and would continue to be accusing for a long time, of "conforming to the idea everybody had of what a film was supposed to

[1] See Tilman Baumgärtel, *Vom Guerillakino zum Essayfilm: Harun Farocki Werkmonographie eines Autorenfilmers*, Berlin 2002, p. 203.

[2] See ibid., pp. 25-103, and Tilman Baumgärtel, "Bildnis des Künstlers als junger Mann. Kulturrevolution, Situationismus und Focus-Theorie in den Studentenfilmen von Harun Farocki", in Rolf Aurich and Ulrich Kriest (eds.), *Der Ärger mit den Bildern. Die Filme von Harun Farocki*, Konstanz 1998, pp. 155-177. See also Klaus Kreimeier, "Papier-Schere-Stein. Farockis frühe Filme", ibid., pp. 27-45.

Unfortunately the photo with the raised fist is missing, presumed lost. [Editor's note].

be", notably in their editing or by their habit of resorting to the canonised forms of, for instance, the shot-countershot.[3]

In 1967, Holger Meins had been the cameraman on Farocki's film *Die Worte des Vorsitzenden* (The Words of the Chairman), who in turn noted that "Holger Meins' work at the editing table consisted of examining the shots so as to form his own judgement".[4] Shortly afterwards, Holger Meins disappeared into the underground, was arrested on 1 June 1972 together with Andreas Baader and Jan-Carl Raspe, was convicted of terrorism, and died on 9 November 1974 in Wittlich prison on the 58th day of his third hunger strike, which he had begun in order to protest against the conditions of his imprisonment. Farocki, like everyone else, was to discover the photograph of his dead body in the press – the image of an emaciated body, incised from the autopsy and sutured for whatever 'good public occasion' presents itself. An image itself incised, divided and dividing Farocki's gaze: between its status as a horrific "police trophy" – a state image which was deliberately *without duration* and which, according to Farocki, seemed to say: "Look, we didn't kill him, he did it himself, and it was outside our power to prevent it" – and as a 'figure of Passion inscribed' nonetheless in the image as time endured, the *time suffered* by this poor body.[5]

*

Lifting, therefore, one's thought of the image to the anger provoked by time endured, the time suffered by human beings in order to determine their own history.

*

So one had to take a stance. To intervene. Some of the photographs from that time show Harun Farocki with placards or megaphones in public spaces. All the while he was paying close attention to the films of Jean-Marie Straub and Danièle Huillet and Jean-Luc Godard. In 1976 he staged two plays by Heiner Müller, *The Battle* and *Tractor*, together with Hanns Zischler. "Working with Harun", Zischler later wrote, "is both a trying and stimulating endeavour. He obstinately, and seemingly without hesitation, maintains the primacy of the profound impression over immediate success. A patient insistence on duration, an anti-nihilist perspective and a materialist impulse determine the ethic and the aesthetic of his work. There are beautiful moments where the flow of his thoughts inadvertently stops because something new, something strange, the uncanny part of that which is familiar, has suddenly crossed his path. We then witness him wondering aloud, and this is when the *interlocutor* we always dreamed of reveals himself."[6] These words remind me of what Adorno said somewhere about Siegfried Kracauer, this 'curious realist': "He thinks with an eye that is astonished almost to helplessness but then suddenly flashes into illumination."[7]

[3] Harun Farocki, "La diva aux lunettes", in *Trafic*, no. 55/2005, p. 62.

[4] Harun Farocki, "Risquer sa vie. Images de Holger Meins" (1998), in Christina Blümlinger (ed.), *Reconnaître et poursuivre*, Courbevoie 2002, p. 29. ("Risking his Life. Images of Holger Meins", in: Harun Farocki, *Nachdruck/ Imprint*, ed. by Susanne Gaensheimer, Nicolaus Schafhausen, New York/Berlin 2001, p. 288).

[5] Ibid., pp. 21-22. (p. 270).

[6] Hanns Zischler, "Travailler avec Harun" (1998), in *Trafic*, no. 43/2002, p. 27.

[7] Theodor W. Adorno, "Un étrange réaliste: Siegfried Kracauer" [1964], in *Notes sur la littérature*, Paris 1984 (ed. 2009), p. 267. (Theodor W. Adorno, "The Curious Realist: On Siegfried Kracauer", in *New German Critique*, no. 54/1991).

Taking a stance in the public realm – even if it means intervening on one's own body and *suffering for some time*. Such is the strategic pivot which, in 1969, the film *Nicht löschbares Feuer* (Inextinguishable Fire) represents in Farocki's entire oeuvre. A film for which the artist still claims full responsibility, showing it, for instance, alongside his most recent installations in his exhibition at the Jeu de Paume in Paris a few weeks ago, that is thirty years later.[8] *Inextinguishable Fire* is a film that combines action, passion and thought. A film organised around a surprising gesture: Farocki's fist is no longer raised at us in a sign of rallying (taking sides), but rests on a table for an unpredictable action (taking a stance). But we should not be mistaken: this fist, resting on a table in a neutral and calm room, is not at all aquiescent in its anger provoked by time endured. It adopts this position because it forms part of a well thought-out choreography, a carefully elaborated dialectic. Firstly, Farocki reads out aloud a testimony deposited by Thai Bihn Dan, born in 1949, to the Vietnam War Crimes Tribunal in Stockholm: "While washing dishes on March 31st 1966, at 7 pm, I heard planes approaching. I rushed to the underground shelter, but I was surprised by an exploding napalm bomb very close to me. The flames and unbearable heat engulfed me and I lost consciousness. Napalm burned my face, both arms and both legs. My house was burned as well. For 13 days I was unconscious, then I awoke in a bed in an FLN hospital."[9]

Secondly, Farocki, in the manner of the best philosophers, presents us with an *aporia for thought*, or to be more precise, an aporia for the *thought of the image*. He addresses us, looking straight into the camera: "How can we show you napalm in action? And how can we show you the damage caused by napalm? If we show you pictures of napalm damage, you'll close your eyes. First you'll close your eyes to the pictures; then you'll close your eyes to the memory; then you'll close your eyes to the facts; then you'll close your eyes to the connections between them. If we show you a person with napalm burns, we'll hurt your feelings. If we hurt your feelings, you'll feel as if we've tried out napalm on you, at your expense. We can give you only a weak demonstration of how napalm works."[10]

Let us halt the speech and briefly reflect on the aporia, which is here articulated as three conjoined problems. An aesthetic problem: Farocki wants to address his spectator's 'feelings', and wants to respect them. A political problem: a few seconds later, the sensory tactfulness turns into a linguistic punch as Farocki brutally questions that same spectator's 'responsibility'. 'If viewers', he says, 'want no responsibility for napalm's effects, what responsibility will they take for the explanations of its use?'[11] (A reasoning which, incidentally, is inspired by Bertolt Brecht). So you don't want responsibility? Then it is also a problem of knowledge [*connaissance*], of misknowledge [*méconnaissance*], and of

[8] See Chantal Pontbriand (ed.), *HF/RG. Harun Farocki/Rodney Graham*, Paris 2009, p. 200.

[9] Harun Farocki, "Feu inextinguible" (1969), in Blümlinger (ed.) 2002, p. 15.

[10] Ibid., pp. 15-16.

[11] Ibid., p. 16.

My name is Thai Bihn Dahn. I am Vietnamese.

2

3

4

acknowledgement [*reconnaissance*]. But how to invest someone with knowledge who refuses to know? *How to open your eyes?* How to disarm their defences, their protections, their stereotypes, their ill will, their ostrich politics? It is with this question constantly in mind that Farocki considers the problem of his entire film. It is with this question in mind that his gaze returns to the camera lens, and this is when he starts to take action.

*

Thirdly, then, as can be read in the scenario of *Inextinguishable Fire*: "DOLLY IN to Farocki's left hand resting on the table. With his right hand he reaches off-screen for a burning cigarette and then presses it into the back of his left arm, midway between the wrist and elbow (3.5 seconds). Off-screen narrator: *A cigarette burns at 400 degrees. Napalm burns at 3,000 degrees.*"[12]

*

Let us halt the image and not forget that this simple *crying point* – just as one refers to the 'crying truth' – this point of pain, of burnt skin, recalls other images that emerged at the time: the Vietnamese who immolated themselves and more recently still, Jan Palach burning on Wenceslas Square in Prague on 16 January 1969. Palach died from his terrible burns a mere three days later. I recently listened again to the only radio interview he managed to give, in a broken voice, from his hospital bed. What is deeply moving is that, as an example of *civil freedom*, in the name of which he has just suffered the worst ordeal, he spontaneously cites the *freedom of information*. He basically says that it is preferable to immolate oneself than to live deprived of the world, cut off from the necessary 'images of the world'. He addresses the world in these terms: 'Can't you see that we're burning?', referring to the hell of totalitarianism, and turning this very address into an image to be transmitted.[13] It was to commemorate the anniversary of his death that large demonstrations were organised in Prague 20 years later; and it was for trying to lay a wreath on his grave that Vaclav Havel was arrested on 16 February 1989 and subsequently sentenced to nine months' imprisonment. A few months before the dictatorship collapsed.

*

Lifting one's thought to anger. Lifting one's anger to the point of burning oneself. In order to better, to calmly denounce the violence of the world.

*

German and French use a similar expression – *seine Hand ins Feuer legen; mettre sa main au feu*, literally 'putting one's hand in the fire' – to signify a moral or political engagement, one's responsibility when faced with truthful content. As

[12] Ibid., p. 16.

[13] See Georges Didi-Huberman, "L'image brûle" (2004), in Laurent Zimmermann (ed.), *Penser par les images. Autour des travaux de Georges Didi-Huberman*, Nantes 2006, pp. 11-52.

though it had become necessary, in our current historic conditions, to truly dare 'to put (legen) one's hand in the fire' in order to better understand, to better read (lesen) this world from which we are suffering – which we must state, repeat, claim to be suffering from – yet which we refuse to suffer (leiden).

*

Inextinguishable Fire had far fewer spectators in 1969 than in 2009, in the beautiful white exhibition spaces at the Jeu de Paume. Historic and political places – the Jeu de Paume, with its revolutionary past, provides a near-perfect example for this – quite often turn into places of cultural consumption. Why not – provided one remains attentive to an obvious misunderstanding: it is easier to watch *Inextinguishable Fire* today, in the context of a pacified history of art, than in the context of the burning political history in which this film effectively wanted to intervene. In the appeasement of the white cube, you are therefore less likely to think of the *barbaric acts* committed in Vietnam (occasioning cause) than of the artistic actions (formal causes) which were notoriously fertile during the 1950s, 60s and 70s; those years of 'performances' for which the aptly titled American exhibition *Out of Actions* attempted to provide a historic snapshot.[14] Luckily, Farocki was not part of that picture. But what would an art historian spontaneously think of when confronted with *Inextinguishable Fire*? He would certainly think of the Viennese Actionists on the one hand and of Chris Burden's famous *Shoot* on the other. But this would merely obscure the very simple – yet very dialectical – lesson of this film.

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So let us compare. When, in 1971, Chris Burden had himself shot in the arm with a rifle, he remained, at least to my knowledge, quiet throughout his gesture. A famous photograph shows him standing upright but dazed from the shock, with two holes in his arm, from which flows a trickle of blood.[15] His 'action' was only ever discussed in reference to subsequent or preceding 'artworks', for instance, Niki de Saint Phalle's *Tirs* or Gina Pane's *Corps pressenti*.[16] Chris Burden himself later referred to the gun shot as a minimalist sculpture (in this sense, his 'sculpture' is the distant heir of the 'wall shot' by Marcel Duchamp in 1942 for the cover of the *First Papers of Surrealism*, the date of that work itself implying a historical allusion, at a time when there was a lot of shooting in Europe): "Suddenly, a guy pulls a trigger and, in a fraction of a second, I'd made a sculpture."[17] The cigarette burn on Harun Farocki's arm in 1969 is quite different from the wound on Chris Burden's arm in 1971. Burden's injury was conceived as an artwork, and this artwork takes place – and ends – when the bullet is fired. It is therefore a means unto itself, an aesthetic means. Farocki's burn, on the contrary, is merely a means at the beginning of a film that will last another 20 minutes (which is the time it effectively takes to understand the terrifying *economy of napalm* in place throughout the world). Because his wound was an

[14] Paul Schimmel (ed.), *Out of Actions, Between Performance and the Object, 1949–1979*, London/Los Angeles 1998.

[15] Ibid., p. 97.

[16] See Laurence Bertrand Dorléac, *L'Ordre sauvage. Violence, dépense et sacré dans l'art des années 1950-1960*, Paris 2004, p. 304.

[17] Quoted in ibid., pp. 375-376. (Mark Dery, *Escape Velocity: Cyberculture at the End of the century*, New York 1996).

absolute means, Burden logically had no commentary to offer: there was no need of language since it was the rifle that had spoken (had shot) and it was the body that was speaking (was bleeding). Farocki's burn, on the contrary, calls for an appraisal within the language and, more so, a minimisation or an experimental relativisation (hence the opposite of a 'heroisation of the artist'): "A cigarette burns at 400 degrees, napalm burns at 3,000 degrees."

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To compare – this is precisely what Harun Farocki had in mind with this self-inflicted burn. It seems to me that his gesture was not so much a 'metaphor', as Thomas Elsaesser[18] puts it, than a choreography of dialectical comparison. Or even a metonymy, if one considers this punctual wound as a single *pixel* of what Jan Palach had to suffer in his entire body. It was, in any case, a carefully considered historic argument, which used real heat, at 400 or 3,000 degrees, as its pivotal point. The burning mark was not an *ultimate point* or its weakened metaphor, but a *relative point*, a point of comparison: "When he's done speaking, the author (this is how, in 1995, Farocki referred to himself in his installation *Schnittstelle/*Interface, *1996*) burns himself, although only on a single point of skin. Even here, only a point of relation to the actual world."

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Harun Farocki was born in 1944, in a time when the world at large was still threatened by an unprecedented fury of political and military violence. It is as though not only the ashes of the bombed cities had landed directly on his cradle, but also the thoughts written at the same time, though at the other end of the world, by a few exiled Germans, among whom, from within their own *suffered time* (their dirty lives of exiles, their 'mutilated life'), thought had been able to lift itself to the level of political anger – as though they had been offered him for his entire life. I think of Bertolt Brecht, of course, and his *Arbeitsjournal*, in which nearly every single page reflects upon the question of the politics of the image.[19] But I also think of the *Dialektik der Aufklärung* composed by Theodor Adorno and Max Horkheimer during their American exile. Those are indeed two words dear to Farocki – *Dialektik* describing most accurately his own method of working, of editing, and *Aufklärung* signifying both the 'light' of enlightenment and the most menacing 'reconnaissance' activity of planes, as in those wars replete with cameras, which the filmmaker has questioned in several of his films, among which *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) or in installations such as *Auge/Maschine* (Eye/Machine, 2000). The two authors of this famous work – written in 1944 – certainly did not represent what Brecht appreciated most during his stay in the United States. For although Brecht discussed theatre and cinema with Adorno, listened to Hanns Eisler's records at home, took pleasure in shocking everyone by criticising Schönberg, and attended, among others in June and August 1942,

[18] Thomas Elsaesser, "Harun Farocki: Filmmaker, Artist, Media Theorist", in Thomas Elsaesser (ed.), *Harun Farocki: Working on the Sightlines,* Amsterdam 2004, pp. 17-18.

[19] See Georges Didi-Huberman, *Quand les images prennent position. L'œil de l'histoire, 1,* Paris 2009.

the seminar in exile of the Frankfurt Institute[20], he compared Horkheimer to a "clown" and a "millionaire [who] can afford to buy himself a professorship wherever he happens to be staying."[21] Still. Something fundamental nevertheless links all these great anti-fascists who paid dearly for their freedom of thought. It is precisely that which links the *Dialektik*, this word that speaks of negation, of truth, of history and *Aufklärung*, the light of enlightenment whose historic work of self-reversal and of self-destruction they had all observed with their own eyes, filled with anguish – an inextinguishable burning of oneself. It would thus seem even more accurate to describe this something as the *possibility of the worst* to which our most precious values – the light of enlightenment, the ideal of community, the truth of words, the accuracy of images – are constantly exposed.

<p style="text-align:center">*</p>

All things kept in perspective, Harun Farocki could thus be said to share with Adorno and Horkheimer the fundamental questioning that aims to understand "the self-destruction of enlightenment" right up to "the power by which the technology is controlled", as stated in the very first pages of *Dialectic of Enlightenment.*[22] Why does "the fully *enlightened* earth radiate[s] disaster triumphant"?[23] Why is it that "knowledge, which is power, knows no limits, either in its enslavement of creation or in its deference to worldly masters"?[24] These are recurring questions in the work of many thinkers, such as Aby Warburg and Sigmund Freud, Walter Benjamin and Siegfried Gideon, Hannah Arendt and Günther Anders, but also Gilles Deleuze or Michel Foucault, Guy Debord or Giorgio Agamben, Friedrich Kittler or Vilém Flusser, Jean Baudrillard or Paul Virilio; they are common questions, except that Farocki tackles them from the vantage point of specific and intensive observation: all these phenomena of self-destruction today – today admittedly as much as yesterday, yet today more than ever – involve a certain work on images.

<p style="text-align:center">*</p>

Thus, when Adorno and Horkheimer note that "abstraction, the instrument of enlightenment, stands in the same relationship to its objects as fate, whose concept it eradicates: as liquidation [so that] the liberated finally themselves become the 'herd' (*Trupp*), which Hegel identified as the outcome of enlightenment"[25], Farocki would presumably add that today the *treatment of images* in the social sphere in its widest possible understanding – from military aviation to urban traffic management, from the penitentiary to the shopping mall – commands both this abstraction and the liquidation of peoples into 'herds'. The astonishing montage which, in *Dialectic of Enlightenment*, saw a chapter on the 'Culture Industry' (*Kulturindustrie*) followed by an exploration of the foundations of anti-Semitism[26], is today echoed by Farocki's obsessive questioning of their very articulation, whether in *Images of the World and the Inscription of War* or in *Aufschub* (Respite, 2007).

[20] Bertolt Brecht, *Journal de travail* (1938-1955), Paris 1976, p. 265 (27 March 1942), p. 276 (24 April 1942), p. 282 (9 May 1942), and p. 313 (13 August 1942).

[21] Ibid., p. 201 (August 1941). (Quoted in Richard Wolin, *The Frankfurt School Revisited and Other Essays on Politics and Society*, London 2006).

[22] Max Horkheimer and T. W. Adorno, *La Dialectique de la Raison. Fragments philosophiques* [1944], Paris 1974 (ed. 1983), pp. 15 and 19. (*Dialectic of Enlightenment. Philosophical Fragments*, Palo Alto 2002).

[23] Ibid., p. 21.

[24] Ibid., p. 22.

[25] Ibid., pp. 30-31.

[26] Ibid., pp. 129-176 and pp. 177-215.

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In the same way that certain philosophers want to maintain their thought at the level of a *critical theory* that deserves its name – we should remember that Bertolt Brecht and Walter Benjamin had a common project, a magazine called *Krisis und Kritik*, and that Harun Farocki was an editor of *Filmkritik* from 1974 to 1984 – certain filmmakers have tried to maintain their practice at the level of what could be called a *critical montage* of images: a montage of thought accelerated to the rhythm of anger in order to better, to calmly denounce the violence of the world.

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This is an arduous task and, to be precise, a dialectical one. The *critique of enlightenment* cannot dispense with the use of *critical enlightenment*, as demonstrated, for instance, by the work of Theodor Adorno over its long course (one could, on the other hand, call nihilists, or 'cynics' in the modern understanding of the word, those who indulge in the laziness or 'luxury' of abandoning enlightenment altogether to those who use it for totalitarian purposes; the fact is that you should never surrender the slightest morsel of the common good to the political enemy, as Victor Klemperer[27] no doubt knew when he refused to surrender so much as a single word of the German language to Goebbels). Similarly, a *critique of images* cannot dispense with the use, practice and production of *critical images*. Images, no matter how terrible the violence that instrumentalises them, are not entirely on the side of the enemy. From this point of view, Harun Farocki constructs other images which, by countering enemy images, are destined to become part of the common good.

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Like Aby Warburg who, throughout his life, was obsessed with the dialectic of what he called the *monstra* and *astra* – a dialectic which, according to him, enshrined the entire 'tragedy of culture' – and like Theodor Adorno, who was constantly worried about the dialectic of self-destructing reason, Harun Farocki is relentlessly asking a terrible question (the same question, dare I say, which has spurred my work 'forever', as one so inadequately says, and which, in any case, provides me with the sensation of true *recognition* when facing the filmmaker's montages). The question is the following: why, in which way, and how does the *production of images* take part in the *destruction of human beings*?

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[27] Victor Klemperer was a theorist and author, renowned for his 1945 book *LTI – Lingua Tertii Imperii*. (The Language of the Third Reich: A Philologist's Notebook, London 2005). [Editor's note].

First of all there are *images that dispense with the very human beings* they were intended to represent: "Just as mechanical robots initially took workers in the factory as their model, shortly afterwards surpassing and displacing them, so the sensory devices are meant to replace the work of the human eye. Beginning with

my first work on this topic (*Eye/Machine*, 2001), I have called such images that are not made to entertain or to inform, 'operative images'. Images that do not try to represent reality but are part of a technical operation."[28] But the 'dialectic of enlightenment' is more devious still, since the development of sophisticated technology is likely to go hand in hand with, for instance, the most brutal forms of human indignity. Farocki notes in this respect that when "the Nazis took the first jet-propelled plane and remote-controlled weapons into the air, when they miniaturised the electronic camera so that it could be built into the head of a rocket, there was more slave labour in Central Europe than ever before. And it is incredible to watch films from Peenemünde, the base of the V2 and other rockets: the high-powered weapons being rolled on hand wagons ..."[29]

Then there are *images for destroying human beings*: images whose technical nature derives from their immediate connection – generally for reasons of 'reconnaissance' (*Aufklärung*) and guiding – to armamentation. "In 1991", writes Farocki, "there were two kinds of shots from the war of the Coalition Forces against Iraq that were something new, that belonged to a visual category of their own. The first shows a section of land, taken from a camera in a helicopter, an airplane or a drone – the name for unmanned light aircraft used for aerial reconnaissance. Crossing the centre of the image are the lines marking the target. The projectile hits, the detonation overloads the contrast range, the automatic fade counteracts it; the image breaks off. The second shot comes from a camera installed in the head of a projectile. This camera crashes into its target – and here as well, of course, the image breaks off. [...] The shots taken from a camera that crashes into its target, that is, from a suicide camera, cling to the memory. They were new and added something to the image that we may have heard about since the cruise missiles in the 1980s, but didn't know anything specific about. They appeared together with the word 'intelligent weapons'."[30]

Needless to recall that these images, as beautiful as video games, were offered to the fascination of all while, at the same time, photo-journalists from all over the world were strictly kept away from the battle fields by the US Army, which meant that these *images of technical processes*, divided into squares by the viewfinder and saturated with explosions, these abstract and perfectly 'contemporary' images took the place of the *images of results* which a journalist could have – should have – brought back from the ruins caused by all these 'surgical strikes' (and those images would not in the least have seemed 'new', since nothing looks more like a burnt corpse than another burnt corpse). Farocki, in any case, asserts that, the "operative war images from the 1991 Gulf War, which didn't show any people, were more than just propaganda, despite rigid censorship, meant to hush up the 20,000 deaths of the war. They came from the spirit of a war utopia, which takes no account of people, which puts up with them only as approved, or perhaps even unapproved, victims. A military spokesman in 1991 said, when asked about the victims on the Iraqi side: 'We don't do body counts'. This can be translated as: 'We are not the gravediggers. This dirty work has to be done by other people.'"[31]

[28] Harun Farocki, "Le point de vue de la guerre" [2003], *Trafic*, no. 50/2004, p. 449. (Reprinted in Pontbriand 2009, pp. 90-101).

[29] Harun Farocki, "Influences transversales" (2002), in *Trafic*, no. 43/2002, p. 20. (Reprinted in *Harun Farocki: One Image Doesn't Take the Place of the Previous One*, ed. by Michèle Thériault, Montreal 2008, pp. 147-153).

[30] Farocki [2003], 2004, p. 445.

[31] Ibid., p. 451.
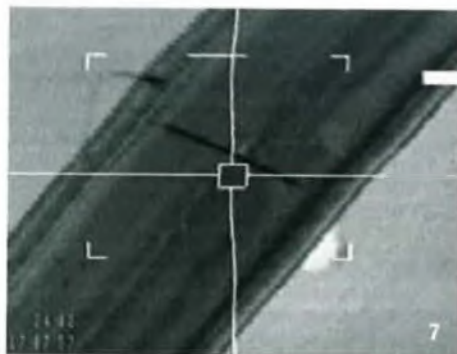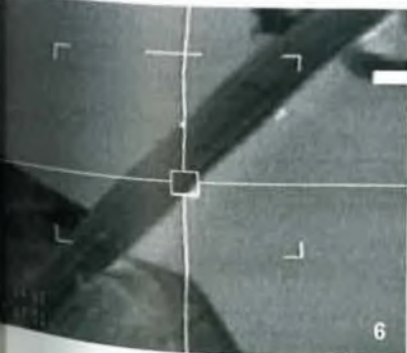
There are also operative images simply destined to monitor human beings, often under the pretext – accepted, if not applauded by a substantial part of our frightened societies – of *keeping them from destroying themselves*. This is, to a certain extent, the reverse side of the automation of work which Farocki addressed in *Eye/Machine*: it can be seen operating in *Counter-Music*, in 2004, which no longer tries to demonstrate the economy of a chemical product such as napalm, but the economy of transportation, of passages and flows of populations in any given modern city.[32] Christa Blümlinger has rightly pointed out the presence in Farocki's work of this "fundamental reflection on the control society"[33], which reaches its critical climax in the film *Gefängnisbilder*, in 2000, followed the same year by its 'installed' version entitled *Ich glaubte Gefangene zu sehen* (which translates as *I Thought I Was Seeing Convicts*, the near-perfect quotation of Ingrid Bergman's reaction in Roberto Rossellini's film *Europe 51* when she sees factory workers).

Even to those who have not read Michel Foucault's and Gilles Deleuze's fundamental texts on the 'control societies' – not to forget the stories by William S. Burroughs or Philip K. Dick – the papers nearly every morning declare that surveillance devices, far from preventing the destruction of human beings, mainly provide them with a new, even more spectacular, existence. While surveillance certainly produces "an abstract existence like the Fordist factory produced abstract work", as Farocki once wrote, the word *abstract* must here be considered in the precise understanding it was given by Adorno and Horkheimer in *Dialectic of Enlightenment*, when they wrote that "abstraction, the instrument of enlightenment, stands [...] to its objects [...] as liquidation"[34]. To convince oneself of this, it suffices to watch again, in *Gefängnisbilder* (Prison Images, 2000), this chilling moment where the camera has detected a fight in the prison yard, and the gun that is *linked* to it – for such is the complete device: to monitor *and* to destroy – fires a shot at one of the two prisoners without a warning.[35]

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"In the first months of 1999, I was travelling to prisons in the United States to organise images produced by surveillance cameras. It's a type of image which is still hardly theorised. Most prisons in the United States lie far away from cities, and there's only a parking lot in front of them, nothing else that would suggest any kind of urban planning to create a public space. Instead of travelling to the prison, some federal states grant visitors the option to communicate with inmates from home via a kind of TV telephone. In California and Oregon I went to prisons which had been built in largely uninhabited areas, which reminds one that some time ago prisoners were sent to the colonies. [...] My prison visits were a terrifying experience. One prison director in California, who had been trained as a priest, told me that the former governor was of Armenian origin and

[32] See Crista Blümlinger, "Mémoire du travail et travail de la mémoire – Vertov/Farocki (à propos de l'installation *Contre-Chant*)", in *Intermédialités. Histoire et théorie des arts, des lettres et des techniques*, no. 11, 2008, pp. 53-68. (In this book, pp. 101-110).

[33] Ibid., p. 53. (p. 102).

[34] Horkheimer, Adorno [1944], 1983, p. 30.

[35] Harun Farocki, "Controlling Observation" [1999], in *CTRL [Space]: Rhetorics of Surveillance from Bentham to Big Brother*, ed. by Thomas Levin, Karlsruhe/Cambridge 2002, pp. 102-107, see also pp. 422-425.

therefore did not tolerate fences to be put under high voltage. It reminded him too much of the German camps. [...] In Campden, near Philadelphia, the prison was the only building on the main road that was still intact. You could see the common areas behind thick glass panels, and it smelled of sweat like in a zoo. The correctional officer who gave me a guided tour pointed at the nozzle in the ceiling, through which tear gas was to be funnelled in case of an emergency! This never happened since it turned out that the chemicals decomposed when stored for some time. [...] After we had filmed in the Two Rivers Correctional Institute in Oregon, I drank a cup of coffee with my camera man Ingo Kratisch on the terrace of the adjacent golf club. It was hardly bearable, it was like one of those cheap editing cuts aiming for maximum effect: from the hi-tech prison (subproletariat) to the artificially irrigated golf club (pensioners); the golf players were driving around in electric carts. Oppositions like these suggest a connection."[36]

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Denouncing: lifting one's thought to the level of anger. Protesting. Separating, overturning things that seem to go without saying. But also establishing a connection on one level between things which, on another level, seem totally antagonistic. This, then, is an act of montage: the American prison and the German camp on the one hand, the prison for the dangerous and the golf club for the harmless on the other hand. But Farocki shows us that the camp – and, more importantly, colonial history and, of course, the question of slavery – is by no means absent from the memory of *this* prison, while *this* golf club is really located next to the prison. It becomes apparent that Harun Farocki's montages first and foremost concern what Walter Benjamin called the 'optical unconscious', and on this account, present themselves to our gaze as a true *critique of violence* through the 'images of the world', given that violence often starts with the implementation of apparently 'neutral' and 'innocent' devices: regulating visitor traffic, building a prison on a specific site, designing the window panels of a common area in a certain way, positioning 'security' devices in the conduits inside the ceiling, reintroducing some sort of organisation of labour among the prisoners which is presumed to be 'beneficial' to the institution etc.

A critique of violence, then. In order to criticise violence, one has to describe it (which implies that one must be able to look). In order to describe it, one has to dismantle its devices, to 'describe the relation', as Benjamin writes, where it constitutes itself (which implies that one must be able to disassemble and reassemble the states of things). Yet if we are to follow Benjamin, establishing these relations implicates at least three domains, which Farocki tackles simultaneously in each investigation that he conducts. The first is *technique* as the realm of the 'pure means' that violence puts to use: "The sphere of pure means unfolds in the most material human realm – conflicts relating to goods. For this reason technique [*Technik*] in the broadest sense of the word is its most proper domain."[37] The second territory in which one needs to constantly question violence is that 'of the law and of justice'[38]. Hence, Farocki's investigation on

[36] Harun Farocki, "*Bilderschatz* (excerpts)" [1999], in Blümlinger (ed.) 2002, pp. 94-95.

[37] Walter Benjamin, "Critique de la violence" [1921], in *Œuvres, I*, Paris 2000, p. 227. ("Critique of Violence", in *Selected Writings, vol. 1: 1913-1926*, Cambridge 1996).

[38] Ibid., p. 210. [Italics by G D-H].

images will never be free from legal consequences, starting with the question of who "produced" them and to whom they belong, how to quote them and what risk one incurs when using them ... Finally, Walter Benjamin – despite the intrinsic philosophical difficulties of his formulations[39] – makes it perfectly clear that "the critique of violence is the philosophy of its history [which] makes possible a critical, discriminating, and decisive approach to its moment in time."[40] Could it be, then, that the image is in league with violence simply because it is an inseperably technical, historical, and legal object?

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Lifting one's thought to the level of anger, lifting one's anger to the level of a work. Weaving this work that consists of questioning technology, history, and the law. To enable us to open our eyes to the violence of the world inscribed in the images.

[39] See Sigrid Weigel's recent commentary, *Walter Benjamin. Die Kreatur, das Heilige, die Bilder*, Frankfurt a. M. 2008, pp. 88-109.

[40] Walter Benjamin [1921], 2000, pp. 241-242. [Italics by G D-H].

Napalm Death

Diedrich Diederichsen

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In the opening scene of *Nicht löschbares Feuer* (Inextinguishable Fire, 1969), we see an announcer, played by the director. Generations born after 1980 probably don't know what an announcer was. During the first decades of television, particularly public television in the Federal Republic of Germany, TV announcers were a very important institution. The TV programme was often still quite didactic and additionally made an effort to show its responsibility. Viewers had to be guided. They complained whenever the appearance of the announcers didn't match the programme or when they weren't dressed accordingly. At times, the announcers had to explain the relation of the public television station to the messages conveyed by the programmes it broadcast. In a certain respect, announcers in Germany also always embodied an aspect of the parole officer of re-education.

Cinema, on the other hand, was, and is a different world. Cinematic images are not announced, and their consumers take a liking to the direct impact they have, to their brutality, if you like. Therefore, if one sees an announcer in a feature film, at least with today's sensitivity, he is regarded less as an agent of official didactics than as representing a V-effect. The announcer of the 1960s, in contrast, was *natural* for the television viewer; he was not marked. Mild didacticism was a basic fact of the medium, one had not yet experienced it differently. Announcements and instructive guidance were normal in these times, they were deemed neutral. The announcer, however, is a paradox, for he is the individual embodiment of neutrality – the concrete face of a stance that isn't allowed to have a face. If thematic continuity in the work of Harun Farocki can be counted as an argument for the importance of a topic, in individual cases as well, then it is certainly not irrelevant that he has not only repeatedly been concerned with how products of war are produced, but has also dealt with the role of TV announcers once more in another film.[1]

The presentation of an announcer in *Inextinguishable Fire* is not only directed against his de-marking, naturalising function within the consciousness-industrial complex of TV. His appearance also establishes a connection to a world which is not about art, autonomy, openness, and sensitivity, but is imbued by education and enlightenment. This relation is not only an antagonistic one. However, the announcer does perform the limits of his possibilities. Not by disrupting the ideology of pseudo-neutral distance through exaggeration or parody, though. At first he introduces himself as something different: he is bent over and is reading. The normal announcer looks to the viewer/the camera. This announcer gazes at and into the camera only after a while, like a poet who has finished reciting his poem or is intent on taking a meaningful pause.

At this point, he makes use of his role and the rule on which it is based, namely, that one cannot only speak of a content but also of the way in which a subject matter is represented. He explains how extreme images function and why they are to be rejected in this case: the viewers would feel personally offended and

[1] *Moderatoren im Fernsehen*, (Moderators, 1974)

My name is Thai Bihn Dahn. I am Vietnamese.

forget the different levels of effect – the *images* themselves, the *memory* of these images, the *facts* to which the images refer, and the *contexts* on which these facts are based. He actually explains this like a TV announcer. Only then does he go a step too far – not to transcend the role, but to arrive at an equidistance, so to speak, to firstly the alleged but in truth ideological neutrality of the TV announcer and secondly the forms of representing violence in movies, which he just mentioned, to then reject them and explain what this film does not pursue: the director/announcer puts a cigarette out on his arm.

Inextinguishable Fire consists of three parts. The announcement was the first; it doesn't end with the stubbed-out cigarette, but continues the experiment on a dead laboratory rat that is now burning, as we learn from the off-screen voice, at 3,000 degrees Celsius (instead of the cigarette's merely 400). The end of the third part predicts how one could utilise the insights gained in the main part. This part is announced by two inserts: "The loss of the oppressor is the gain of the oppressed" and "How that can be changed."

In between, there is a story line with dialogues among workers of the Dow Chemical plant in Michigan, spoken in an emphatically inexpressive manner. From today's perspective, this story line also refutes the accusation often made against those revolting in the 1960s, namely, that their Marxism and pacifism weren't mediated. The accusation was that the outrage over the war in Vietnam waged by the United States, the NATO ally and liberator from the Nazi regime, with its particularly gruesome means, including napalm, Agent Orange etc., was a comprehensible, legitimate and emotional reaction that almost everyone shared. But the connection to Marxism which, as one knows, is not pacifist, was allegedly artificial and demagogic etc. The few Marxist intellectuals were said to have hijacked the many pacifist sentimentalists. *Inextinguishable Fire*, in contrast, proposes a Marxist critique of the production process of napalm, making specific reference to one of the widespread reasons for outrage and inscribing it in a Marxist critique of production.

The fact that capitalist production is organised in such a way that those involved are unaware of what they are doing, and that this mode of production therefore creates subjects whose personal morality is based on this agnosticism, is something that the subsequent fiction scenes substantiate, not merely by employing the vulgar critique of alienation directed against the simple fact of division of labour – as it was widespread then and still is now. It is not just the complexity and opacity of the separated production units that make it impossible to gain an overview of the whole and that ultimately allow the napalm developer to say that he's doing his job to end the war. It is instead the economic motivation to make maximum use of and exploit the means of production as well as living labour; and this mainly has to do with specialisation. Specialisation, in this case, does not predominantly apply to specialised machines but to specialised humans. Their specialisation appears not only as an aspect of a purely Taylorist

Dow Chemical's
annual report states:

division of labour distributed across various units to increase productivity, but as a specific capacity, a specific skill: only a person who is highly specialised can solve a specific yet decisive chemical problem. This knowledge, however, is organised so that it can only become productive if another type of knowledge remains unproductive, against which it also competes within the company. This knowledge, which constitutively excludes other forms of knowledge, is not merely a result of everyday Taylorism, it marks the current perversion level of instrumental reason. The psychological quality – commonly understood as positive, even deeply humane – of wanting to actively solve problems and being satisfied when this succeeds, is an important moment of this knowledge; it doesn't have to be brought there by force, it offers itself on its own.

This is shown in the middle part of the film, in a fast-paced sequence of dialogues. Small improvised notes on walls and furniture explain where we are currently located in the Dow Chemical corporation. Thus we are implicitly asked to picture all these mostly unspecified pieces of furniture, sparsely equipped spaces and labs foremost in their function of producing and, above all, exploiting this at once reduced and optimised knowledge. It is not that they resemble real spaces that have a similar function; nor do they deny that they could function as props. Despite the charm of using props to once again caricature the reduction to what is essential, it is not about finding the method itself comical, and, for example, welcoming it as a model of conceptual or alienating artistic strategies. What is at stake, instead, is their effect in regard to this specific content. The performers of the storyline tell us everything necessary as far as the instrumental mode of thought that guides them is concerned. We also learn all that is required about the concrete product of napalm. It is not only the exemplary product of this case that is important, but it is also – and this is something revealed by the cigarette – the concrete material, the specific temperature at which a cigarette burns, without which there would be no exemplary chemical plant.

A second layer is also involved, however, which one can position against a nowadays frequently voiced critique of the radical left in 1960s Germany. One often hears that criticism of the Vietnam War was associated with an anti-Americanism that had latently hibernated across all generational gaps. Instead of sympathising with Israel, which would have been adequate for German leftists, they had ensconced themselves in an anti-imperialist and anti-Western attitude, the mentality of which in fact continued that of their Nazi fathers, rather than fighting and coming to terms with it, something which these leftists claimed to have done. The film's special approach of establishing a connection between the capitalist mode of production and gruesome mass killing via the production of lethal agents can indeed be ascribed to the specific dealing with National Socialism, as was the case with leftists in the 1960s. It took place, on the one hand, under the impact of court proceedings such as the two Auschwitz trials (1963-65, 1966) and the euthanasia trial (1967) in Frankfurt and, on the other, within the intensifying debate on the continuities of the professional lives of officials during the Nazi

period and in post-war FRG, including persons who were in the dock during the 1947 I.G. Farben trial in Nuremburg and, after serving a sentence, immediately took on positions in West German chemical corporations.

The *tertium comparationis* between Nazi regime and Vietnam War would therefore not be described from a perspective of geopolitics or culture war (Kulturkampf), but from a perspective critical of capitalism, one which specifies the roles of corporations and describes them according to the way they are organised under specific capitalist conditions. Of course, one can maintain that this comparison ignores a number of differences, but this comparison is not even addressed in the film. All that is done – albeit in a clearly discernible manner – is that a lesson from the historical debate stemming from the then-recent German past is applied to a contemporary context. The debate at the time predominantly revolved around the fact that it is impossible to comprehend Nazi fascism without also examining its economic and productive side, all the way to the production of lethal agents. No direct reference is made to this debate in thematic terms, it is instead indirectly applied to a present-day case.

In Howard Hawks' version of the often adapted journalist comedy *The Front Page* (by Ben Hecht and Charles MacArthur), *His Girl Friday* (1940), there is a doomed man whose execution is at all times imminent. Persons wanting to save him learn that the deluded man listened to a – possibly vulgar Marxist – soapbox demagogue for a period of time, who preached 'production for use': one should only produce what one can also use. For the defence of the deranged, doomed prisoner, the consequence is that, since he possessed a pistol, he had to use it. Otherwise he would have made himself guilty of owning a useless object. The third part of *Inextinguishable Fire* is also about how a utility value is created on its own, unconsciously, so to speak. Unconsciously, because under the conditions of "intensified division of labour", as it is called in the film, and instrumental reason, nobody does what he or she does in a conscious way, and what the product is used for constitutively eludes the producers' knowledge. Shortly before the end of the second part, a female chemist, about to get into her Jaguar E-Type on the company premises, explains to a camera hovering above her, and thus marking a higher authority, that she, as a chemist, cannot worry about what people do with her products. The price for driving a Jaguar E-Type, the most coveted object of all in the era in which this film was shot, both in cinema and reality, lies in suppressing the use, making it unconscious – until somebody fires aimlessly for the sake of it.

In the third part, a worker, a student and an engineer are heard. Each day, the worker steals one component of a vacuum cleaner from the vacuum cleaner plant in which he works. Once he has all the parts together, he tries to assemble them at home, but no matter how he twists and turns them, the result is always a machine gun. The student suspects that the vacuum cleaner factory is secretly producing machine guns and also collects parts – yet in his case they always turn

out to be vacuum cleaners. The engineer explains that one can use a machine gun as a household appliance and a vacuum cleaner as a weapon. He says that it is up to the workers, students and engineers to determine what is manufactured in a factory. As long as this is not the case, the power relations are not only determined by those in power; a kind of unconscious utility value is also produced all the time. This is a thought that is not too different from what the Situationists of the same period termed *detournement*. A further argument in favour of this is that the worker, student and engineer are all embodied by the same actor, who already stands for the reconstruction of a unit of production that is no longer specialised and based on division of labour, as opposed to the pseudo-individuality of the various actors in the second part who gained their positions through division of labour. In *detournement*, the finished products are used as if the decision in regard to their utility value were made by the consumers. Hence, not only the consumer is reconstructed as an idea/utopia; what is additionally revealed is the difference between current use (by those in power) and utility value.

Today, it appears as if each generation had to repeatedly decide between the principles of *reflexivity* and *extremism* with regard to artistic representation. Reflexive formats, particularly enlightening and didactic ones in the tradition of Brecht, are always at risk of merely displaying their stylistic devices, especially if these means are as unusual for a general public as they have been asserted as a matter of course in specialised circles, and thus reproduce the misery of the mode of production based on division of labour as it is shown in this film. Extreme depictions can perhaps relate new conditions in a better way. This is how I imagine the line of argument of Spaghetti Western fans during the student revolt. Of course, a theory of extremism did not yet exist at the time, like the one presented by Dietmar Dath a few years ago.[2]

Yet the introductory monologue of the poet-announcer anticipates precisely the possibility and perhaps the necessity of such a theory. He conceives this theory by implication, which he then rejects with the argument that extremism can never underpin the connection between the *impression*, which is so important for this theory, the *facts* and finally the *context* with which the direct impression of napalm should be associated with in the end. In order to achieve this, the film must perform something that goes beyond the contexts represented as something general via replaceable types and replaceable furnishing: it must draw images from this representation that add something to the setting, which is in no way characterised by illusionism. Something that does more than eliminate the suspension. Something that mediates impression and context.

There are several such images in *Inextinguishable Fire*, for example, the forlorn forklift that resembles a motif from Giorgio de Chirico's so-called metaphysical paintings. What it adds is this: beyond the duality of offending *extremism*, which leads to suppression, and the representation of *contextualisation*, which aims at comprehension; between overpowering and its fetishistic concretion, on the one hand, and didacticism and its abstraction that disregards the concrete medium of experience, on the other, there is, in the ideal case, an image in general or the image in particular. We regard it neither as a reproduction of reality nor as one that would have come into existence without reality. Without the production of napalm and the Jaguar E-Type.

[2] Dietmar Dath, *Die salzweißen Augen – Vierzehn Briefe über Drastik und Deutlichkeit*, Frankfurt a. M. 2005. Dath refers to Death Metal, the genre which in the past twenty years has most frequently mentioned napalm. Band names such as Napalm Death, perhaps the most important group of the genre, are telling.

Holocaust Memory as the Epistemology of Forgetting?
Re-wind and Postponement in *Respite*

Thomas Elsaesser

"There are witnesses who will never encounter the audience able to listen to them and to understand."
(Paul Ricoeur)

Puzzled and Perplexed

In October 2006, Harun Farocki and I had almost missed each other in the Index Gallery, Stockholm, at a crowded reception in his honour after the opening of *Gegen-Musik* (Counter-Music, 2004). In the subsequent e-mail exchange, Farocki wanted to know what I could tell him about a film made at Westerbork, the transit camp run by the SS during Nazi Occupation of the Netherlands.* I replied by telling him about Cherry Duyns' *Het gesicht van het verleden* (1994),[1] a documentary about the camp footage shot by Rudolf Breslauer and about Aad Wagenar's (successful) quest to identify the name of the film's iconic image, known as 'het meisje' [the girl], also detailed in his book *Settela – het meisje heft haar naam terug* (1995).[2] I also sent him an essay I had published in 1996 on both Duyns' film and Wagenaar's detective work, titled *One Train May Be Hiding Another*.[3]

A year later, in New York, at the Greene Naftali Gallery – another opening of a Farocki installation, this time *Deep Play* (2007) – Farocki presented me with a package of DVDs, comprising a good part of his oeuvre. I was delighted and quite moved. Among the DVDs was also *Aufschub* (Respite, 2007). On re-seeing this (to me, familiar) Westerbork material, and reading Farocki's 'silent film' commentary, my first response was puzzlement, tinged with perplexity. No mention of Cherry Duyns' film, barely a word about Aad Wagenaar. Yet one of the crucial 'discoveries' made by two forensic experts at the Rijksvoorlichtingsdienst (who appear in both Duyns' film and Wagenaar's book), namely the precise date of the convoy, thanks to the chalked initials and date of birth on the suitcase of the sick woman being deported on a hand-cart – is also a key 'discovery' in *Respite*.[4]

The Westerbork footage is among the most familiar pieces of archival footage that the Nazis have left of their otherwise clandestinely planned and executed deportation and destruction of Europe's Jews. It is unique in that it shows in relentless detail one particular transport of Jews to Auschwitz, wittingly or unwittingly testifying, in heartbreaking fashion, to the deception perpetrated by the Nazis and the self-deception of their victims, as those who stay behind shake hands and bid farewell to those in the trains, while other unfortunate passengers help the guards bolt the doors of their boxcars. What was less known, at least to the public outside the Netherlands, was that this much-used authentic footage of the deportation had been extracted from a considerably larger 'documentation' of Westerbork camp life, whose origin, intent and purpose was quite different from what it now appears to be, and even contradicts the uses it has so often been put to since. These 'gaps' and mis-alignments are prominent among the themes that *Respite* addresses.

[1] At the time of writing, The Face of Sorrow, Duyn's television documentary has not been translated into English.

[2] Settela, Nottingham 2005.

[3] "One Train May Be Hiding Another: Private History, Memory and National Identity", *Screening the Past*, April 1999, http://www.latrobe.edu.au/screeningthepast/classics/rr0499/terr6b.htm [22 August 2009].

[4] A review, reproduced on Farocki's website, erroneously credits Farocki with the discovery. See http: www.farocki-film.de [22 August 2009].

F o? P Kroon can be read and the date 26 ? 82 or 92

Farocki is justly known for his pioneering use of found footage, from often anonymous and usually very diverse sources. He has an uncanny and extraordinary gift for establishing links and building connections that no one had thought of, or dared to draw before.[5] By these criteria, even the extended Westerbork footage is not 'found footage' and its makers are not anonymous. Nor does Farocki claim this to be the case: a prefatory intertitle establishes the basic facts of the material's provenance and putative author(s).[6] And yet: the issue of appropriation, recycling and the migration of iconic images – together with the reasons for the increasing use of found footage by artists, its ethics and aesthetics – is here raised in much more complex and perplexing ways than, say, when Farocki acquired surveillance footage from Californian prisons (*Ich Glaubte Gefangene zu Sehen*/I Thought I Was Seeing Convicts, 2000) or featured scenes from the last interrogation of Nicolae Ceauşescu and his wife before they were executed (*Videogramme einer Revolution*/Videograms of a Revolution, 1992).

In his e-mail to me, Farocki is aware that part of the Breslauer-Gemmeker film had been used in Alain Resnais' *Nuit et brouillard* (*Night and Fog*, 1955) and he probably knew or learnt about the findings of Sylvie Lindeperg.[7] These have further problematised a debate that Farocki was already familiar with from the reception of his own film *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988): the ethics of using (often unattributed) visual material relating to the 'Holocaust', especially when these are film-sequences and photographs taken by the (German) occupiers and perpetrators or even when recorded by the (American, British or Russian) liberators of the camps. In *Images of the World and the Inscription of War*, Farocki explicitly thematises the dilemma of sharing an alien point of view: that of the aerial photographers of the US Army, on reconnaissance mission, contrasted with the gaze of an SS-guard, on his post at the Birkenau ramp. Among the pictures the guard took that day, Farocki selects the one of a woman, casting a brief glance in the direction of the camera, arguing that in this particular instance, part of the disconcerting fascination comes from the apparent 'normality' of the 'man-looking, woman-being-looked-at' situation, occurring in such extreme circumstances. When the film was first shown in the US, feminist critics queried the 'objectifying' use of the photo of the female detainee, as well as the 'ventriloquising' use of a female voice-over who speaks Farocki's commentary.[8]

Thus, one might have expected Farocki to confront the question of appropriation and the alien gaze also in *Respite*. It is particularly acute in the case of the Westerbork footage, principally for three reasons: first, one of the main points of Aad Wagenaar's book and Cherry Duyns' film was to document the mis-appropriation of the already mentioned image of the girl with the headscarf in the open door of a carriage, who had become a symbol of the suffering of Dutch Jews at the hands of the Germans. In this role she had featured as text illustration, as book cover and poster girl from the 1960s to the 1990s. When Wagenaar established beyond doubt that 'the Jewish Girl' was not Jewish but a Sinti, and that she had

[5] See Cathy Lebowitz, *Art in America*, Sept. 2002. http://findarticles.com/p/articles/mi_m1248/9is_9_90/ai_91210236 and Christopher Pavsek, "Harun Farocki's Images of the World", http://www.rouge.com.au/12/farocki.html [22 August 2009].

[6] In a later e-mail, Farocki mentions a brochure he bought at the Westerbork memorial site: this must be Koert Broersma and Gerard Rossing, *Kamp Westerbork gefilmd – Het verhaal over een unieke film uit 1944*, Herinneringscentrum Kamp Westerbork, Assen 1997.

[7] Sylvie Lindeperg, "Filmische Verwendungen von Geschichte. Historische Verwendungen des Films", in Eva Hohenberger, Judith Keilbach (eds.), *Die Gegenwart der Vergangenheit. Dokumentarfilm, Fernsehen und Geschichte*. Berlin 2003. Part of her work on *Night and Fog* was first published in "*Nuit et Brouillard*, récit d'un tournage", revue *Histoire*, no. 294/2005 and subsequently published in book form *Nuit et Brouillard: Un Film dans l'Histoire*, Paris 2007. Lindeperg is able to identify the different interpolations made by Resnais, as well as how he edited the Westerbork footage.

[8] See Nora Alter, "The Political Im/perceptible: Images of the World…", in Thomas Elsaesser, *Harun Farocki. Working on the Sight-Lines*, Amsterdam 2004, pp. 211-237, p. 219 and footnote 27. Kaja Silverman, also commenting on this critique, mounts a spirited defence of Farocki's procedure in "What is a Camera", in *Discourse* 15/1993, pp. 39-42.

9 Cherry Duyns' film was shown at the
   International Documentary Film Festival in
   November 1999, in a special programme
   The Memory of the 20ᵗʰ century. See Mark
   Duursma, "Versleten beelden niew leven
   inblazen", *NRC Handelsblad*,
   18 November 1999.

10 On the camp commandant Albert Konrad
   Gemmeker see http://www.cymp.com/
   agemmeker.html. On Rudolf Breslauer
   see http://nl.wikipedia.org/wiki/Rudolf_
   Breslauer [22 August 2009].

11 The literature on the dilemmas of the
   'Judenräte' [Jews Council] and Jewish
   'Ordnungdienste' [Security Force] is
   extensive, but – from an ethical point – still
   inconclusive. See David H. Jones, *Moral
   responsibility in the Holocaust: a study in
   the ethics of character*, Lanham 1999. For a
   summary of the debates about the ownership
   of the gaze of the photographic records that
   has come down to us of WW II atrocities and
   genocide, see Marianne Hirsch, "Surviving
   Images: Holocaust Photographs and the
   Work of Postmemory", *The Yale Journal of
   Criticism*, vol. 14, No. 1/2001, pp. 5-37,
   Susie Linfield, Boston Review (Sept/Oct
   2005) http:bostonreview.net8BR30.5/
   linfield.php [22 August 2009] and – on a
   single image - Richard Raskin, *A Child at
   Gunpoint: A Case Study in the Life of a Photo*,
   Aarhus 2004.

12 On April 9, 2000, the Dutch television
   channel VPRO devoted a special
   programme of *Andere Tijden* to
   Gemmeker. See http://geschiedenis.
   vrpo.nl/programmas/2899536/
   afleveringen/2882332/items/2882397
   [22 August 2009].

13 See also: "Vergebliche Rettung: Konrad
   Wolfs *Sterne*", in Michael Wedel, Elke
   Schreiber (ed.), *Konrad Wolf – Werk and
   Wirkung*, Berlin 2009 and "Migration und
   Motiv: das parapraktische Gedächtnis eines
   Bildes" in Peter Geimer, Michael Hagner
   (eds.), *Nachleben und Rekonstruktion:
   Vergangenheit im Bild* (Basel, forthcoming).

a name – Settela Steinbach – her function as icon of the Jewish Holocaust was jeopardised, if not altogether undermined. An image had been appropriated, for the best possible motives, but thereby unwittingly contributing to obliterating another 'Holocaust' perpetrated by the Nazi: the genocide of the Sinti and Roma.[9] The second reason why appropriation is a sensitive issue in this case, are the essentially opposed and yet paradoxically convergent motives of the man who ordered the footage to be shot (camp Commandant Arnold Gemmeker),[10] and the man who shot the footage (Rudolf Breslauer): in the very uneven power-structure that bound these two men together – each trying to prove something, though not necessarily to each other – the loaded terms 'collaboration', 'collusion' and 'cooperation' take on the full tragic force which they acquired during World War II. Then, German officials enlisted Jews to administer, police or act as middlemen in the running of the ghettos and concentration camps, and even put Jews in charge of drawing up the lists of those who were to be deported on the trains headed to Auschwitz-Birkenau, Ravensbrück or Sobibor, as seems to have been the case also in Westerbork, where – Farocki draws attention to them – the *Fliegende Kolonnen* featured prominently, as part of the camp's *Ordnungsdienst*, the Jewish police and administrative services responsible for almost all aspects of camp life. Who, therefore, do the images belong to, who is their 'author' and through whose eyes are we looking as we watch the film?[11]

The third reason to raise the issue of appropriation is that the two minute sequence which Resnais took from the nearly 80 minutes' worth of footage shot by Breslauer, and which he decontextualised by re-editing it, adding images from another transport in Poland, has in turn been further decontextualised and rendered anonymous. One comes across the sequence almost daily, as it is routinely inserted in television docudramas or even news bulletins every time a producer needs to evoke the deportation and the trains, and has only a few seconds to encapsulate them.[12]

Hiding behind a Camera

These multiple layers of appropriations in the history of the Westerbork film, however, are not the primary focus of my comments here.[13] Nor was my initial perplexity caused by Farocki's omissions or possible mis-appropriation of previous research (filmed or otherwise) on the Breslauer-Gemmeker material. I was puzzled because, knowing Farocki's work, I assumed there must be a strategy behind his making a film that adds to our 'memory' of the Holocaust, while doing so in a mode of 'forgetting'. A second viewing confirmed that *Respite* is indeed about the question of appropriation, but in a manner I had not anticipated. It is unexpected, because I think neither the ethics of 'appropriation', nor the aesthetics of 'found footage' are at issue. Instead, appropriation – understood here as the transfer of knowledge, cultural memory, images or symbols from one generation to another, or as the making one's own what once belonged to another – finds

itself filtered through a process of reflexive identification and self-implication. This self-implication demands that the 'memory of the Holocaust' today not only needs to assert itself against ignorance, but also must prevail against its apparent opposite: too much knowledge. To vary a notorious saying: such memory may have to navigate between the 'known knowns' (what we remember) and the 'unknown knowns' (what we decide to ignore), in order to carve out the space of the 'unknown unknowns' (the knowledge we might have if we neither knew what we knew, nor ignored what we knew).[14] What if *Respite* were proposing an 'epistemology of forgetting', that is, what if it posed the question of what kind of knowledge we can derive from no longer knowing what we think we know, and by extension, what would it mean to appropriate Breslauer's ignorance, rather than his knowledge?

Before trying to address this possibility, I need to backtrack to what it was that presumably attracted Farocki to the Westerbork material. The e-mail gives an admirably succinct clue: "double work as respite [i.e. suspension of work]". Farocki continues his examination of the ethics of work (or rather, the 'work-ethic') of the 20th century. The Breslauer-Gemmeker cooperation provides him with a unique – and uniquely poignant[15] – example of how 'work' can be thought of not as production or progress, but as a delay and deferral, or *Aufschub*, as the somewhat crisper German title puts it, which means 'postponement' as much as it is a 'respite'. *Aufgeschoben ist nicht aufgehoben* goes a familiar phrase, to indicate that if I defer a promise or an action, it does not mean that it is cancelled. One of the pivots of the film is the idea that those who are making the film and those who perform in it are engaged in *delaying tactics*: the more they dismantle airplane parts, recycle batteries, strip electric wires and till the land (and, as Farocki was pleased to discover, the more Breslauer can film them doing so in slow-motion), the more they can demonstrate their usefulness. And the more useful they are to the German war effort, the longer they hope to stay in the camp, while the film itself not only uses slow-motion, but in its somewhat disorganised, casual and non-linear manner also practices its own kind of deferral, trying to stave off 'the inevitable': the order to board next Tuesday's train.

But this 'inevitability' is part of the knowledge gained from hindsight, not necessarily shared by the protagonists. As Farocki ventures, there might have been the notion that 'work' in Westerbork was desirable simply because it was a case of *better the devil you know …*: "everyone tried to stay in Westerbork, maybe not because they knew what awaited them if they were ordered to leave for 'work-detail in the East', but because they knew that here at least, they had enough to eat."[16] Gemmeker, who made a point of treating his inmates 'correctly' and neither beating nor verbally abusing them, had his own reasons for colluding with the decoy-and-delay exercise that Farocki thinks Breslauer was engaged in. Unlike Hans Günther, the SS officer in Prague who when commissioning Kurt Gerron to make a film in and about Theresienstadt, set out to camouflage the reality of camp life in order to deceive the Danish Red Cross,[17] Gemmeker wanted to prove

[14] I am here appropriating the much-quoted pronouncement made by Donald Rumsfeld at a press briefing given as US Defense Secretary on 12 February 2002, refraining from adding Slavoj Zizek's 'known unknowns' – 'the knowledge that doesn't know itself' – although this, too, may have a role to play. See http://www.lacan.com/zizekrumsfeld.htm [22 August 2009].

[15] Especially if we remember 'Arbeit macht frei', the wrought-iron phrase over the gates of Auschwitz. See http://en.wikipedia.org/wiki/Arbeit:macht_frei [22 August 2009].

[16] H. Farocki, e-mail. See end of the essay.

[17] For a detailed account of the background and making of *Theresienstadt – Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet*, see Karel Magny, "Das Konzentrationslager als Idylle", in *Cinematographie des Holocaust*, Fritz Bauer Institut: http://www.cine-holocaust.de/mat/fbw000812dmat.html [22 August 2009].

to his masters in Berlin what an exemplary camp he ran, how efficiently both work and leisure were organised, and how orderly the weekly transports were dispatched. But he too, had an ulterior motive, and was anxious for a respite, indeed a reprieve: under no circumstances did he want to face the prospect of being posted to one of the death-camps in the East, generally seen as punishment among SS officers.[18]

This doubleness of motives, asynchronicity of coordinated actions and divergence of intended and unintended consequences together manage to create many separate narrative trajectories, which nonetheless generate unexpected connections and startling intersections. It makes *Respite* an obvious sequel or rather supplement, to Farocki's best-known film to date: *Images of the World and the Inscription of War*. Critics have taken it as such and pointed to some obvious similarities.[19] Both films, for instance, share a key date: May 1944 – the month of the Allied reconnaissance flights over Auschwitz-Birkenau that play such a central role in *Images of the World and the Inscription of War*; but equally the month in which Breslauer shot his film and the train departed for the selfsame destination of Auschwitz.

Also, *Images of the World and the Inscription of War* brings together two sets of photographs from apparently different contexts: one, the US reconnaissance photos, kept for decades in a bureaucratic filing cabinet; the other, retrieved by accident and also made public only decades later. One set are 'technical images' taken from above, 'too far' and following a grid, through which fell, unnoticed, the human beings lining up to be killed, and the other set of photos taken from ground-level, 'too close' to register the enormity, because they frame views ending up in an album of souvenirs (i.e. future memories), and therefore are unframed by any moral concern for the here-and-now of context and situation. Each set documents – in spite of itself – that which it did not set out to show: the 'known unknowns' of retrospection. In *Respite*, even though the images belong to one location and one event, intention and execution, as it were, are also at variance with each other: the very efficiency of the organisation that Gemmeker wanted to present to Berlin is undercut by Breslauer's meandering and impressionistic footage. While never presented to the gaze of the Big Other in Berlin, the film (which remained unfinished and unscreened) nonetheless 'reached its destination',[20] and did serve as a document: redeeming its creator and indicting its instigator.

Only when Alain Resnais took charge of the editing, and produced the sequence now so often shown, did one 'see' the relentless and incriminating ruthlessness of the transports. It brought out Gemmeker's 'optical unconscious', as it were, more directly than Breslauer's, but in the process, it made the Commandant, who all along claimed ignorance of the fate his charges were headed to, condemn himself through his own vanity: "why did the German camp command even think of making the film? Did it not realise that especially the scenes of the transports

[18] See Han van Bessel, "Onvergetelijke filmbeelden", *de Volkskrant*, 25 April 1997. The first historical research on Gemmeker and Breslauer's film can be found in one of the standard works of Dutch historiography, Jacques Presser, *De Ondergang*, Nijhoff 1965, pp. 328-332.

[19] See Sylvie Lindeperg, in this book, pp. 28-35.

[20] I am here alluding to Jacques Lacan's seminar on Edgar Allan Poe'e *The Purloined Letter*, translated by Jeffrey Mehlman and published in *French Freud, Yale French Studies*, 48/1972, pp. 38-72.

would reinforce the abominable image of the system which they served?" After the war the film was used as evidence during the trial against Gemmeker; "it was evidence that the Nazi themselves had created."[21]

Finally, both films feature a highly transgressive image: that of a woman, looking at the camera, 'returning the look'. In *Respite*, Farocki, faced with the face of 'het meisje', speculates that Breslauer avoided close-ups of the people getting into the trains, out of respect for the victim's dignity. This is almost as if he was responding to the accusation, already mentioned, voiced about the young woman's face in *Images of the World and the Inscription of War* being violated by the camera's close-up. There, Farocki's hands 'frame' the shot, isolating her gaze, while the voice-over wonders what this gaze might speak of: a woman, aware of her beauty, catching sight for an instance of a man looking at her, stepping out of time and place into an eternal presence, while the other prisoners recede that much further into oblivion and anonymity.

The shot of Farocki's hands framing the shot has itself become iconic – reproduced on book covers, and making up the DVD-sleeve. Might it be, like the door shutting on 'het meisje', that the hands preserve the sense of presence while also distancing the face, poised and pictured in the moment where imminent death is the condition for the most palpable evidence of life? To me, this framing gesture now suggests also another association: it rhymes with a remark Farocki made many years later, in Montreal, at a conference in October 2007, when after Philippe Despoix' presentation, the filmmaker commented on an ad for cameras from 1940-41, which suggested that Wehrmacht soldiers should carry one with them to the front, because it would protect them from bullets. Yes, Farocki said, that is actually true, behind a camera I do feel strangely invulnerable.[22] An odd sort of relay began to open up for me: perhaps Rudolf Breslauer felt that putting himself behind a camera in the camp gave him, too, some kind of invulnerability or protection from being devoured by the machinery of death;[23] and that Farocki, in turn, had put himself 'behind' the camera of Breslauer, 'appropriating' his predecessor's eye by respecting the (dis)-order of the material, rather than re-editing it (as Resnais had done). In an act part-homage and part-critique, *Respite* imagines what it must have been like to look at the camp at that moment in time, without the knowledge that hindsight (and scholarly, commemorative or forensic research) has conferred on it since. Found footage film-making as recycling is 're-found' footage, in Freud's sense of the phrase,[24] and here mirrors, mise-en-abyme fashion, the recycling documented in the film itself, both serving as delaying tactic, for "doppelte Arbeit als Aufschub" (double work as respite) also names and therefore implicates Farocki himself and his method: he too wants to postpone 'the inevitable' – the knowledge of the Holocaust that came after.

[21] Broersma and Rossing, quoted in Han van Bessel, "Onvergetelijke filmbeelden", *de Volkskrant*, 25 April 1997.

[22] See André Habib and Pavel Pavlov, "D'une image à l'autre: Conversation avec Harun Farocki, *Hors champs*, 20 December 2007, http://www.horschamp.qc.ca/ CONVERSATION-AVEC-HARUN-FAROCKI. html?var_recherche=Harun%20Farocki |22 August 2009].

[23] Breslauer's position behind the camera was a tragically illusory invulnerability, as he was to be one of the last deportees, sent to Auschwitz by Gemmeker in September 1944, barely four months after he shot the film. For additional information and an extract from the Westerbork film on the internet, see: http://www.auschwitz.nl/paviljoen/ deportatie/westerbork-1942-1944/breslauer |22 August 2009].

[24] "Every finding of an object is in fact a re-finding of it." Sigmund Freud, "Three Essays on the Theory of Sexuality and other Writings (1901-1905)", in *Standard Edition*, vol. 7, London 1953, p. 222.

Action Replay: The Dead Demand a Re-wind

This special 'reflexive implication' in the subjects of his films had always struck me as one of the outstanding virtues of Farocki's filmmaking.[25] His guiding principle of the *Verbund* [compound] is based on feedback and mutual interdependence, initially born out of economic necessity, he once explained, as much as derived from his own work ethics and politics.[26] While thinking further about the link between appropriation and self-implication in *Respite*, I remembered an interview I had done with Farocki in London in 1993, where he mentioned his astonishment that *Images of the World and the Inscription of War* had, as he put it, 'returned to him a different film' from the one he thought he had made. It went out as *Bilder der Welt und Inschrift des Krieges*, which would have been 'Pictures of the World', and it came back as 'Images of the World'. More surprising still, his film was against nuclear energy and about the need to resist, if necessary by direct action, the stationing of atomic weapons on German soil (the controversial NATO-Pershing II missiles); yet *Images of the World and the Inscription of War* came back – mainly from US university campuses and festivals – as a film about Auschwitz, about 'smart weapons' and 'war and cinema'.[27] This points to another parallel that links (the reception of) *Images of the World and the Inscription of War* to (the production of) *Respite:* Breslauer – and Gemmeker – also thought they were making one kind of film, but their material has come down to us with quite a different kind of meaning. Farocki, in other words, has been subject to 'appropriation' himself, however beneficial this one might have been to his reputation and subsequent career, and it is therefore plausible to see *Respite* advancing (my first impressions to the contrary) quite a profound and personal reflection on repetition-with-a difference as well as on the intended, unintended – indeed, the parapractic – consequences of 'replay'.

This would go some way towards explaining the very particular form that recycling, repetition and replay take in *Respite*, namely that of a *re-wind*. Originally a term used to describe the mechanical action of reversing the direction of a roll of magnetic tape or a spool of film, it has (perhaps in direct proportion to its technical obsolescence) taken on metaphoric connotations, meaning the ability to return to an earlier point in time or to a *status quo ante*, in order to proceed, through repetition, on a slightly different path, be it to undo something, to efface an unwelcome outcome or to start all over again. My argument would be that Farocki, by making a deliberate decision not to edit (nor to editorialise with a voice-over), re-winds the historical footage for us, both metaphorically and literally: we might imagine that we are seeing the scenes as if for the first time (the trope of 'discovery' of something 'buried' in the archive) or we might assume that they finally unwind in the spatio-temporal order that Breslauer shot or scripted them, with Farocki adding a minimum of factual information through the intertitles. But then there is a second, literal re-wind: he replays several scenes, now with commentaries that are heavy with the burden of hindsight knowledge: the white coats in the camp's infirmary recall the gruesome experiments of a Mengele, the

[25] See Thomas Elsaesser, "The Future of Art and Work in the Age of Vision Machines: Harun Farocki", in Randall Halle, Reinhild Steingröver (eds.), *After the Avantgarde – Contemporary German and Austrian Experimental Film*, Rochester 2008, pp. 47-48.

[26] Harun Farocki, "Notwendige Abwechslung und Vielfalt", in *Filmkritik*, Nr. 224/1975, pp. 360-369. On self-implication and the idea of 'Verbund', see Thomas Elsaesser, "Harun Farocki – Filmmaker, Artist, Media Theorist", in Elsaesser 2004, pp. 11-43, pp. 32-36.

[27] Thomas Elsaesser, "Making the World Superfluous: An Interview with Harun Farocki", in Elsaesser 2004, pp. 177-193, p. 185.

stripping of the copper wires anticipate the mountains of female hair, and the inmates taking their lunch break in the grass, resting from working the fields, remind us of the sprawled emaciated bodies piled in heaps, before bulldozers tip them into mass graves. The effect is to shock us into a double-take: *Respite* is not (yet another film) about the Holocaust; it is about our knowledge of the images of the Holocaust, and how the memory of this knowledge (and of these images) has forever altered our sense of temporality and causality, and thus how we 'see' an image from the 'archive'. This would be the best reason why Farocki appears to suspend the previous 'histories' of the Westerbork footage.

The dilemma of the Holocaust film, whether fictional or documentary, is that hindsight knowledge inflects our response and all but pre-programmes our interest. The narrative arcs are pretty well determined in advance: either the story-line is that of a journey into the heart of darkness, meant to discover yet another hidden secret, to pull the mask from 'ordinary men' (or women: *The Reader,* Stephen Daldry, 2008) and reveal the 'banality of evil' (*Hotel Terminus – Leben und Zeit von Klaus Barbie/*Hotel Terminus -- The Life and Times of Klaus Barbie, Marcel Ophüls, 1988); or it takes the form of a quest for redemption and atonement (*Schindler's List,* Steven Spielberg, 1993), even one where self-deception and fantasy are the saving graces of an inescapable fate (*La Vita è bella/*Life is Beautiful, Roberto Benigni, 1997). Such closures come at a price: not only are the Jews depicted as passive victims, deprived of agency, but the known outcome also makes for passive spectators, shifting their attention to the 'how' more than the 'why'. The typical pathos of melodrama – that recognition always comes 'too late' – is accentuated by the response we normally associate with another genre: in the Holocaust film, we want to warn the protagonists, as in the horror movie, and shout "watch out, you're in imminent danger, turn around, the monster is right behind you". This is an especially palpable feeling one has with the train sequence that has made the Westerbork material famous, but our stifled shouts would never reach them, and our knowledge will forever be of no use to them.

Farocki's counter-strategy, as I see it, is to try and return some of this knowledge (in both its expectations and anticipations) to a point zero: hence the re-wind. Not to erase the knowledge or even to wish it undone (the desperate emotion of melodrama), but to give our train-of-thought another direction. For this he has to take a further step; instead of melodrama (the pathos of 'if only they knew'), the thriller (the suspense of superior knowledge) or the horror film (the agony of anticipated, but inevitable disaster) he foregrounds an altogether different genre, that of the 'industrial film'. It is a bold move, fraught with its own kinds of pitfall. First, *Respite* resembles the industrial film in its subject-matter: it shows the transit camp organised like a factory, and Farocki makes much of Westerbork's unique camp logo, with its factory chimney and barracks set in a circular frame. As we saw, this is part of the 'intention' of the original footage, one where Breslauer and Gemmeker's objectives converged. The medical, recreational

and educational facilities grouped around the 'production site' are furthermore modelled on well-known experiments in planned work/life communities, implemented in such 'company towns' as Eindhoven in the Netherlands (Philips), Zlin in the Czech Republic (Bata) or Wolfsburg in Germany (VW). Second, the industrial film (one of the oldest genres of the cinema) has a clear trajectory: it progresses by separate steps and consecutive processes from raw materials to finished product ('progress through process'). While Gemmeker's *Westerbork camp* prided itself on 'processing' almost 100,000 internees from 'West' to 'East' (graphically represented with arrows going from left to right on a chart drawn up for Gemmeker and filmed by Breslauer), the *Westerbork film* wanted to demonstrate that it was productively useful, this time not by making finished products, but by recycling redundant products and turning them back into raw materials. In other words, this was an industrial film in reverse, a re-wind – reminiscent of one of the earliest rewinds in film history,[28] but also a devastating representation on the part of the camp inmates of themselves as 'useful waste', and another reflexive self-implication on the part of Farocki's film, whose condition of possibility is the very mise-en-abyme of the different kinds of recycling thus instantiated. Which brings me to the third high-wire moment: the argumentative schema of an industrial film 'in reverse' unsettles the conventional narrative of the Holocaust film, but at the same time reinforces it at another level, confirming our other knowledge about the camps: that they were deliberately or cynically organised according to industrial principles, whose raw materials were living human beings, either worked to death or treated as organic matter to be processed for profit. Our hindsight (and Farocki's) necessarily 'sees' in the metaphoric chimney of the Westerbork logo the all too real chimneys of the crematoria in Auschwitz, Gross-Rosen or Majdanek.

If fraught with pitfalls, the explicit references to the industrial film also yield unexpected possibilities: Farocki's minimal *Verfremdung* of the material, thanks to (in this instance) an especially poignant genre, returns us to another point zero. Because of the particular 'logics of the re-wind' just indicated, one is poised on the tip of several reversals, potentially liberated from the passive position of merely being spectators of the 'inevitable' (those arrows pointing left to right). From this new point zero, the Westerbork footage reveals yet another side, another hindsight: that of the genre which most likely was on Breslauer's mind, along with the industrial film, when he set up his scenes. The memory of the *Russenfilme* haunts the Westerbork footage, not in form or technique (we shall never know how Breslauer would have edited the material, nor what Gemmeker would have made of it), but in the idealising pathos of collective work, communal living and the tilling of the soil. Images from Eisenstein, Pudovkin or Vertov emerge like watermarks into visibility, adding one more to the film's several kinds of 'optical unconscious', to counter the 'optical unconscious' of the industrial organisation of murder, already alluded to. Relativising not the reality of the camp but *historicising* its images, Farocki prompts us to a revision and a rethink of what has so far prevented the majority of the footage from being shown: namely

[28] The Lumière Brothers' *Demolition of a Wall* (1896) was habitually shown twice, first forward and then in reverse, with the wall once more rising from its own ashes. See http://www.docsonline.tv/Archives/description.php?doc=260 [22 August 2009].

that these scenes of everyday life, of sports and recreation either did not fit the conventionalised Holocaust narrative, or seemed too unbearably ironic in their innocence and ignorance. The re-wind restores ignorance and preserves innocence of another kind: it suggests that the camp's activities can be seen as heroic, because documenting moments of 'normality' that the inmates were able to wrest from their fate. In fact, they testify to the determination to live and organise one's life – one's conduct and one's manners – in a dignified way, even in circumstances that are anything but normal, dignified or civilised.

An Epistemology of Forgetting?

Paul Ricoeur – echoing the historiography of Jules Michelet – once argued that part of the duty of the historian is not only to let the dead render their testimony, but to give back to the past its own future: "Caught in the dialectic of arché and telos, the regime of historicity is wholly traversed by the tension between the space of experience and the horizon of expectations."[29]

To give back to the past its own future: this may have been the challenge that Farocki faced in *Respite*, and for which he had to find the appropriate aesthetic form. The problem is not so much hindsight knowledge per se (how can we not view the past from the present?), but that in this instance, and after more than three decades of Germany's intense preoccupation with its recent history, we think we know too much about the Holocaust. It forecloses the possibility of new knowledge (other than in the genres of 'discovery', 'pathos' and 'irony' discussed above), and thus invites the very forgetting that Holocaust memorialisation is meant to prevent. The danger is that there seems nothing to learn other than the misleadingly tautological mantra 'never again': tautological, because the past will not repeat itself, and misleading because the 'concentrationary' mindset is still very much with us.[30] Hence the pedagogic value of repeating the past by way of *Respite*'s 'rewind and replay', by trying to locate the points where the past may have had – within its present – also a future, one that is not necessarily our present. Such efforts of the moral imagination may be dismissed as 'counterfactual history',[31] but this is precisely where Farocki's politics of minimal interference pays maximum dividends: instead of indulging in the 'what-if's of alternative universes, his splicing of black leader and spacing of laconic intertitles creates the necessary gaps – *the respites* – into which spectators may insert their own 'Holocaust memories': be they media images, film narratives, history books or civic lessons.

Farocki's gaps, in other words, engender a kind of forgetting that should not or need not be filled with more evidence or forensic investigation. If the internees' respites are meant to delay and defer the relentless logic of the weekly transports, the filmmaker's respites are meant to forestall the relentless logic of automatically attributed meaning, in the belief that such lapses or gaps of

[29] Paul Ricoeur, *Du texte à l'action*, Paris 1986, p. 391. [Engl. translation by TE].

[30] See Zygmunt Baumann, *Wasted Lives: Modernity and its Outcasts*, Cambridge 2004.

[31] For an argument of the positive uses of counterfactual history, see Niall Ferguson (ed.), *Virtual History – Alternatives and Counterfactuals*, London 1977.

recall may make room for the accidental and the unexpected, in the very midst of such murderous causality and consequentiality. Forgetting, in the sense of *Ausblendung des Vorwissens* (screening out pre-existing knowledge) would thus be neither an attempt at 'becoming innocent' nor a slide into denial and disavowal, but might carve out that impossibly possible space between the 'known knowns' (of historical scholarship) and the 'known unknowns' (of future research), but also intervene between the unknown knowns (of what we prefer to ignore) and the 'unknown unknowns' (of what this past might one day mean for us).

Respite thus returns to the Westerbork past not exactly its future (cruelly taken from so many thousands of human beings), but its lacunary present, creating out of Breslauer's images and Gemmeker's narrative a history with holes, so to speak – once more open, without being open-ended. Into the claustrophobic world of Holocaust memory, he cuts the breathing room that re-invests the history of Westerbork with the degrees of contingency and necessity, of improbability and unintended consequences, that serve as a 'counter-music' to the relentlessness of the destruction machine that the extracted footage of the transports has so vividly bequeathed to us. No mean feat, if we think about it, not least because it is achieved with so little intervention, yielding a kind of knowledge that only a certain courage of forgetting can give us.

* "Something else: Do you, by chance, know somebody who worked on the film Westerbork? I guess you know that: like the film on Theresienstadt, this one was also shot by a deportee. A rather long scene from it is already to be found in *Nuit et brouillard*. I think I will make something about it. The film, which consists of rather raw material, shows the inmates working quite extensively. It is said everybody tried to stay in W., perhaps not because they knew what it meant to 'be transported to work in the east', but because food was supplied. The ones who worked there tried to give the impression they would do something important, (kriegswichtig) ['important for the war'] and the film itself is also awkward, in order to extend the present. Double work as respite." Harun Farocki to Thomas Elsaesser, 9 October 2006. [Translated from German by AE and KE].

Cross Influence/ Soft Montage

Harun Farocki

Stills from *Eye/Machine I-III*, Harun Farocki Filmproduktion

In the image on the left, in black and white, a man is seen feeding a die-cutter with small metal pieces. At first, only his hands are visible in slow motion, then, after a cut, also his face with an expression of great attentiveness, more than the uniform work warrants.

In the image on the right, a red guided missile is seen, filmed against the forested terrain below from an airplane flying above it at varying altitudes. The sound of its propulsion, mixed with cheap synthetic music, could also suit the factory in which the die-cutter is operated. A promotional video for the Atlas guided missile. Both images are from my double projection *Auge/Maschine* (Eye/Machine, 2001). There is succession as well as simultaneity in a double projection, the relationship of an image to the one that follows as well as the one beside it; a relationship to the preceding as well as to the concurrent one. Imagine three double bonds jumping back and forth between the six carbon atoms of a benzene ring; I envisage the same ambiguity in the relationship of an element in an image track to the one succeeding or accompanying it.

When *Eye/Machine* was first exhibited at the Zentrum für Medienkunst in Karlsruhe, I barely had eyes for anything but the connection that I had intended. The intertitle reads: "Industry does away with manual work" and continues: "as well as eye work." The worker who has to answer for this is depicted in a 1949 Swiss film that rationalises production. I found it in an obscure archive in 1990 while researching another work. This film is one of the few that graphically demonstrates the continuous development of production engineering. Although production plants are constantly being developed, the leap from one step to the next is all too often so great that a visual connection cannot be made accessible. The printing of circuits, for instance, requires essentially different equipment to the soldering of wiring and an image of soldering has little in common with one of circuit printing.

The Swiss film first shows the work on a die-cutter and then, by comparison, a second die-cutter and invites the viewer to guess how much more is produced on the second. The commentary speaks of the "first worker" and the "second worker" even though it is one and the same person.

We learn that the "second" produces 50% more than the "first". The increase is due to the fact that the last work piece no longer needs to be ejected so that the new one can be inserted; instead, the insertion of the new piece ejects the old one. A complex movement has become a simple one and is sufficient to increase the output at the same speed by 16%. Additionally, a guide has been built in, through which the part, little larger than a fingernail, glides under the puncher – insertion and ejection now need less fine motor skills. In return, the worker will be expected to accelerate his working speed. Such films represent concrete human work as a non-event. An event is just the progressive development of the machine and the gradual abolition of the worker.

Thus, the manual labourer on the left screen, the red rocket on the right. The worker turns his back to the rocket, the rocket flies away from the worker – a negative shot/reverse shot – yet a connection that holds its own.

When I saw this double projection in the art space Kunst-Werke in Berlin, on two monitors turned slightly towards each other, I was struck by the horizontal connection of meaning, the connection between productive force and destructive force. You don't have to be a Marxist for that.

In an obscure archive in the USA I found a promotional film for Texas Instruments that compares the factory with the battlefield. The guided missile Paveway had proved to be successful during the Vietnam War; it hit the given target 95% of the time. To save costs the slogan is now: one target – one bomb. The image in a before-and-after montage: first, many bombs falling on a bridge in Vietnam, then a single projectile that always hits its target painted on a concrete block. As in an action film this single hit is repeated in plurality from various perspectives and at various speeds. The film, which uses the same Valkyrian music as the Nazi wartime newsreels (as Coppola does), also states that the company consistently delivered each weapon on schedule and shows the almost completely mechanised assembly of the weapon by assembly-robots.

Societies once existed in which the earth was worked with hoes and whose military could shoot with mechanically complex catapults, as in Carthage. When the Nazis took the first jet-propelled plane and remote-controlled weapons into the air, when they miniaturised the electronic camera so that it could be built into the head of a rocket – there was more slave labour in Central Europe than ever before. And it is incredible to watch films from Peenemünde, the base of the V2 and other rockets: the high-powered weapons being rolled on hand wagons, the machine shops, the sheds and ramps make it appear as if a small local manufacturer were at work. We find it incongruous; we have learned from cinema too that products and production must be on the same level of technical development.

Van Crefeld, who is no Marxist, assumes that the forms of production and organisation in a society correspond to their weapons and weapon systems. Toffler, who is neither a Marxist nor a Foucauldian, states that industry's maximalist productivity finds its destructive equivalent in the atom bomb. Post-industrial or data processing production requires high precision weapon systems and requires less explosive force and better guidance systems. The Atlas weapon, which flies away from the worker over a deserted, stony, pine-covered Nordic landscape, can correct its course. A ballistic weapon, on the other hand, is aimed once and cannot be re-aimed. It corresponds to mechanical production, based on the repetition of one and the same operation. The worker, who turns his back on the flying weapon, operates a die-cutter that repeatedly exerts the same pressure on the same place. His complex abilities were used to coordinate eye and hand as long as he was the "first worker". He saw where the previous work

piece was located, he ejected it and laid the next one in the trough. When he became the "second worker", the eject-insert function was mechanised. He was no longer really necessary; a mechanical arm could have loaded and unloaded the machine. He was not entirely redundant because probably there was a lack of capital to buy mechanical arms. Or one needed him for something not seen in the film to pick the work pieces out of a box. Each piece therein lies in a different position and the eye must direct the grasping hand and the tactile sensation must be combined with the visual.

Nowadays, image-processing systems that recognise the position of the supplied work pieces are on the market. A camera is attached to the robot arm and the image processor recognises the contour of the piece or some significant characteristic, a hole or a groove. Contours and significant details are stored and will be compared with the actual item. This comparison of pre-image and real-image was the starting point for this work.

In 1995 I was invited to produce a piece for an art exhibition and it seemed like an opportunity to present a double projection (*Schnittstelle*/Interface, 1995). My point of departure was the fact that only one image is seen when editing film, rather than two images when editing video: the one already mounted and the preview of the next one. When Godard presented *Numéro Deux* in 1975, a 35-mm-film that (mainly) shows two video monitors, I was sure that here the new experience of video editing, the comparison of two images, was evident. What do these two images share? What can an image have in common with another? I had seen double or multiple projections from 1965 onwards, 'expanded cinema', which criticised the norms of cinematic projection by imposing radical demands on it. It made a strong impression when Andy Warhol showed the same image twice, side-by-side or one above the other. The smallest plurality conjured up a dizzy sense of infinity. I refer here to his 'paintings' and not his filmic double projections.

During the work on the second double projection (*Ich glaubte Gefangene zu sehen*/I Thought I Was Seeing Convicts, 2000) five years later, I had the opportunity to use one track as the main text and the other track as its commentary or its footnotes. The second track lent itself to working with anticipation and reprise, with trailer and cliff-hanger. It is a seductive way of easily achieving an effect, comparable to the shot/reverse shot in single-strip film. Partially removing and taking up again is particularly suitable when legitimising the presence of an element in the piece. I used silent intertitles in this work, which is mainly concerned with images made in prisons for monitoring the behaviour of inmates. It was possible to cut in a title on one track whilst the image continued on the other, so that the viewer had the choice – amongst other things, of relating the title to one track or to both. It also lent itself to interrupting the image flow on both tracks with a title, as well as showing the same image on both tracks. It seemed to me that although it is possible to do with one image everything one can do with two,

it would be still easier to create a soft montage with two tracks. More trial, less assertion. Equivocality can be attained with the simplest means. But does each rhetoric need a new syntax right away?

Nowadays art-house cinemas have been long since equipped with video projectors for the various analogue and digital material besides the 35- and 16-mm projectors. A double projection is no longer a challenge and it is annoying, at most, when not feasible. I produced a so-called single-channel version of all the double projections, a video that shows both images in one, diagonally transposed and slightly overlapping to make best use of the frame. This allows the work to be shown on television and elsewhere, an inconsistency arising from financial and political reasons.

A television showing reaches a large number of viewers even when it is broadcast on a marginal station or very early or very late in the day. Still, the cultural profit is small; reviews are often perfunctory and appear only for first screenings. The cinema business, even the parallel one, makes the premiere of a film an event in each city. The sense of an event increases when one takes part in museum and gallery exhibitions, where even the end of the show is often celebrated – although the financial return is almost nil here. When a work of mine is shown on television, it is as if I have thrown a message in a bottle into the sea and in order to imagine the viewer I have to invent him/her completely. However, in the cinema it seems to me that I pick up even the smallest fluctuation in the audience's attention and know how to connect it to the construction of the film. The viewers of showings in art spaces address me more frequently than those at cinema screenings, but I find it more difficult to understand the meaning of their words.

When *Interface* was shown at the Centre Georges Pompidou for more than three months in a wooden box structure, with a bench for five people in front of two monitors, I worked out that it would reach a greater audience than in any film club or screening venue that relates more to cinema.

People often ask me why I have 'left' the cinema to enter 'the art space'. My first answer can only be, I had no other choice. When my film *Videogramme einer Revolution* (Videograms of a Revolution, with Andrei Ujica, 1992) opened in two Berlin cinemas, there was one person in each cinema on the first night. At the end of the 80s the parallel screening system in Germany collapsed. Independent student cinemas and clubs started showing films, but only commercial ones, the films of the so called art-house genre. Thus they were the forerunners for Public Television which excluded the kind of films I make some 10 years later. The second answer has to be that visitors to art spaces have a less narrow idea of how images and sound should conform. They are more ready to look for the measure of a work in the work itself. And, on the other hand, it is this relative lack of prejudice that makes it difficult to weigh the meaning of their words.
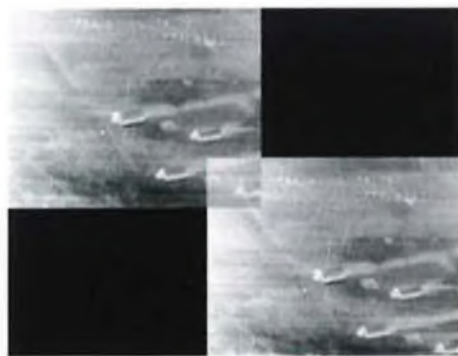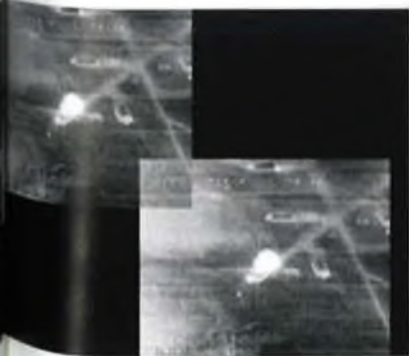
Before starting work on my third two-image track piece I needed to ascertain whether that mode of presentation could be justified by the subject matter itself. At the beginning of 2001, 10 years had elapsed since the USA and its allies waged war against Iraq. The images of this war that were mainly shown at the time had had a strong effect. The pictures taken from planes with a crosshair in the middle, the electronic image that irradiated when a hit was scored. Then, the pictures taken by cameras in the heads of the projectiles – of "filming bombs", as Klaus Theweleit called them. They film themselves, so to speak, into the target and thereby destroy themselves. One-way cameras, throwaway cameras, suicide cameras. I wanted to return to these pictures and my intention was to show something of the image processing for military as well as civilian purposes. Here was an opportunity to show the real image taken by a camera on the one image track and next to it, its processed image. The camera on a robot arm shows the work pieces in a container, the image processor recognises the parts by the contours and/or significant details and marks them using different false colours (Falschfarben).

When I saw *Eye/Machine* for the third time in an exhibition, in a gallery in New York, both images appeared on a white wall, side by side. The work had a large space to itself and I liked the displaced character of all the images we had gone to great trouble collecting in research centres, public relations departments, educational film and other archives. Mostly operational images spent in technical execution, necessary for one operation and later erased from the data collector one-way images. That the US Army command showed operational images during the Gulf War, images that were produced for operational reasons and not for edification or instruction, is also an incredible displacement and is also conceptual art. I, too, only wish to arrive at art incidentally.

At the next screening of *Eye/Machine* in a group show in Paris the two images were projected at right angles in a corner. A little too much light was reflected from the neighbouring exhibits so that the images in my work lost their frame and appeared to be separate sequences. *Eye/Machine* had a room of its own at the first showing in Karlsruhe and yet still related to the 60 other works dealing with the aesthetics of surveillance.

A montage must hold together with invisible forces the things that would otherwise become muddled. Is war technology still the forerunner of civil technology, such as radar, ultra-shortwave, computer, stereo sound, jet planes? And if so, must there be further wars so that advances in technology continue, or would the simulated wars produced in laboratories suffice? And, moreover, does war ever subordinate itself to other interests; does it not always find – according to Brecht – a loophole?

If machines can perform more complex works today, the war machinery will then similarly set itself more complex tasks.

Tabular Images.
On The Division of all Days (1970) and Something Self Explanatory (15 x) (1971)

Tom Holert

1 to **3**, **9** to **11**, **14** to **16**, **17** to **19**, *The Division of all Days*, Harun Farocki Filmproduktion

4 Diagrammatic image from Helmar Frank 1969, p. 526

5 Diagrammatic image from Helmar Frank 1969, p. 533

6 to **8**, **12** to **13**, **20** to **22**, *Something Self Explanatory (15x)*, Harun Farocki Filmproduktion

23 Diagrammatic image from *Film* 3/1969, p. 52

You may say: this is getting complicated
I must answer, it is complicated
(Bertolt Brecht)

1. Harun Farocki in the Blackboard Jungle

On 19 April 1970, one of German public television's regional third channels, the Westdeutsche Rundfunk (WDR), broadcast the 65-minute version of *Die Teilung aller Tage* (The Division of all Days), shortly after the 30-minute version of this collaboration between Harun Farocki and Hartmut Bitomsky premiered at the International Short Film Festival Oberhausen. In between several 10-minute, self-contained short films, each of which is dedicated to elaborating a basic concept of the political economy according to Karl Marx's *Das Kapital*, scenes of a classroom situation were edited, in which Farocki leads a discussion on the films that were just viewed. These classroom sequences document an actual ideological education session that Farocki and Bitomsky had conducted in 1970 with the Rote Zelle Bau [Red Cell Building], a self-organised student group within the Technical University, Berlin. The viewers of this one-off television broadcast not only witnessed an educational film made for agitational purposes which was divided into several parts explaining the separation of time into productive and reproductive activity, factory and domestic labour, as one of the foundations of capitalist exploitation and value creation. They also watched an ideological education session similar to those sessions organised by activists interested in borrowing the 30-minute version of the 16-mm film (which only contained the educational films, from the alternative distributors Rosta Film, Berlin or Filmmacher Cooperative, Hamburg).

The convergence of filmmaker and teacher was rarely displayed with the kind of conviction that was displayed here. Farocki, wearing a shirt with a floral pattern and tinted glasses, smoking a cigarette, acting like a Marxist bearer of knowledge, plays this role with an authoritarian expertise. The seminar room in which the shooting took place was equipped with microphones and set the stage for a traditional form of sender-receiver pedagogy. The members of the Rote Zelle Bau, who ask to speak, react to this didactic approach more assiduously than mistrustfully. The folded arms and critical expressions of the other students, however, do not necessarily signal enthusiasm.

At one point, Farocki gets up from the table and walks to a blackboard on which "Notwendige Arbeit/Mehrarbeit" [necessary labour/surplus labour] is already written with white chalk. He adds: "Reprod. des Knechts, Erhaltung der Arbeitsmittel, Konsumtion des Herrn" [reprod. of the slave, preservation of the means of labour, consumption of the master]. By integrating the blackboard, the picture of education takes on a more multimedial character. Several projection surfaces are now available. This makes the transitions smoother between the screen, on which the

film is shown, and the blackboard, on which what has been viewed and discussed is noted in writing and diagrams.

In retrospect, Farocki wrote: "I played the teacher, and my task was to make the students understand and to formulate each of the specific contents of the lesson. All that was missing was for us to hand out school reports afterwards."[1] Farocki was somewhat uncomfortable with these teaching scenes right after the film was broadcast. In an interview conducted in 1970, he spoke of "my private pedagogical inability."[2] But neither he nor Bitomsky wanted to join in the antiauthoritarian 'fundamental criticism of schooling'. Positioned against spontaneous association and the lionising of open-ended 'self-activity', both insisted on integrating educational films such as *Die Teilung aller Tage* in a structured didactic concept. Farocki: "[…] this question must be raised, then this one and that […] Only in this way can the debate make sense; we would deny that this is authoritarian."[3]

The declared model for this pedagogical concept and the agitational activity in the years between 1968 and 1971 was the education system of the workers' movement in Germany, the idea of a peoples' university, as it was pursued until 1933 by the Communist Party of Germany, the KPD, and other political and cultural organisations. "So we built a car to enforce the development of a road network":[4] Farocki and Bitomsky built their car at a time when teaching and learning for the production of art and culture in the variations of agitation, pedagogy and didactics gained a level of significance hardly encountered since the Weimar Republic. Especially in the Federal Republic of Germany, one could observe 'learning processes' everywhere in the wake of the social and political changes that took place around 1968.[5] They ranged from a functionalist 'pedagogism' of the educational technocracy[6] to the numerous forms of Marxist schooling and target-group work all of which culminated in the title of a film that Farocki's former fellow student Gerd Conradt and the Kollektiv Westberliner Filmarbeiter [Collective of West Berlin Film Workers] published in 1973: *Die Hauptsache ist, dass man zu lernen versteht!* [The Main Thing is to Understand How to Learn!]

The title *The Division of all Days*, in turn, revealed Farocki's inimitable ability to come up with catchy formulations that resist making a 'poetic' impression, while not being able (or wanting) to avoid having this effect all the same – like Fassbinder, who titled his television series *Acht Stunden sind kein Tag* (Eight Hours are not a Day, 1972/73), as if it were a sequel of Farocki's and Bitomsky's educational film project. Tellingly, *The Division of all Days* and its counterpart, *Something Self Explanatory (15x),* from 1971, to a certain degree seem as if they were condensed Fassbinder pieces that had come into close contact with Brecht, Straub and Godard.

A further project which Farocki and Bitomsky had already begun in 1970 in their emphatically didactic phase was never completed. The project was supposed to assume the character of an educational film – less in the sense of schooling in

1   Harun Farocki, "Lerne das Einfachste!", in *Das Erziehungsbild*, ed. by Tom Holert and Marion von Osten, Vienna 2010. [To be published].

2   Jörg-Peter Feurich, "Gespräch mit Harun Farocki und Hartmut Bitomsky" [in the presence of Klaus Kreimeier], in *Filmkritik*, 8/1970, pp. 420-425, p. 423.

3   Ibid.

4   Farocki 2010.

5   See for example, Tom Holert, "Learning Curve. Radical Art and Education in Germany", in *Artforum International*, vol. 46, 9/2008 [Thematic issue: "May 68"], pp. 334-339, p. 406.

6   See for example Helmut Schelsky, *Anpassung oder Widerstand*, Heidelberg 1961, p. 162.

a further "subject lesson in political economy"[7] than in the language of cinema. They shot three 10-minute colour spots as the pilot of a series of educational films, which were to be given a more technical and prosaic title than the other two films, *Auvico* – an acronym for 'audiovisual communication'. In an article for the German weekly *Die Zeit*, the film journalist Werner Kließ paraphrased this project as didactic instructions for revealing the pedagogical effects of mass media and, in particular, cinema: "because we have learnt the language of film unconsciously, many do not know that they have learnt anything at all. It is considered natural to view and comprehend images."[8]

2. *La Chinoise* and the Pedagogical Space

This denaturalisation of viewing and the didactic introduction to the cinematic production of meaning inevitably demands the inclusion of Jean-Luc Godard's parallel project of political education using the medium of film (and later video) in this discussion. Godard's *La Chinoise* had apparently made a deep impression on the critic Klaus Kreimeier, the 30-year old fellow traveller of Farocki and Bitomsky, who in early 1968 wrote with great enthusiasm in the periodical *Film*: "[…] by persistently using images to circle around what actually is and seeking the highest degree of congruency, he succeeds in gaining insights into mechanisms of public repression that have become so perfected and abstracted that they can no longer be pinpointed in images."[9]

La Chinoise was released in 1967, and many people shared the assessment that Godard had drastically visualised the aporias in which the revolutionary left was already stuck prior to May 1968. The transformation of cliques into Maoist reading groups was a common form of politicisation in West Berlin, as well. One could regard this as progressive, but also as sectarian. In his inscrutable dialectics of theory and practice, Godard's film offered itself as a vehicle of self-awareness and self-criticism. Kreimeier described the collective, played by Anne Wiazemsky, Jean Pierre Léaud, Juliet Berto, Michel Semeniako, Lex de Bruijin, and – as a guest from the "Third World" – Omar Diop, as a "secluded group of debating, lecturing and also swaggering intellectuals" that had fled to a Maoist "exile of self-hypnosis."[10] This assessment could probably be easily applied to one context or another in Berlin. Due to their elitist mode of existence, detached from the world, the characters consequently fail in applying theory to practice. And this is revealed at the end of the film, when the slogans are erased and the individual politicisations are postponed.

Yet the film precisely proposes that this failure is not a tragic fate but a systemic necessity of capitalism and class society. And this necessity is articulated in the way *La Chinoise* is organised in formal and argumentative terms. Along these lines, Kreimeier's critique was directed against the psychologising interpretation of the 'actors' and instead, called for a contextualising and media-theoretically

[7] Harun Farocki/Hartmut Bitomsky, Eine Sache, die sich versteht (15 mal), Informationsblatt 18. Internationales Forum des jungen Films, Berlin 1971, unpaginated.

[8] Werner Kließ, "Die Sprache der Bilder. Ein Projekt der Filmemacher Farocki und Bitomsky über die Schule des Sehens", in *Die Zeit*, no. 48, November 27, 1970, p. 28.

[9] Klaus Kreimeier, "Agitation, Revolution. Diskussion: Jean-Luc Godard, La Chinoise", in *Film*, vol. 6, 3/1968, pp. 30-32, p. 31.

[10] Ibid.

informed analysis of the aesthetic event: it is impossible to view the given reality "without the backdrop against which it is set, without the framed image in which it is placed: the reality that is meant here is constituted only by the arrangement of persons in their environment (posters, colour surfaces, photos, writings)";[11] the abstraction that Godard and his protagonists had committed themselves to, he says, stands in "opposition to a world expressing itself in commercials, headlines and colour drips".[12] For all metaphors seem to disappear here, things get revolutionary, and in this context that means: spoken and displayed *literally*, in sign-materials.

However, *La Chinoise* not only points to the impossibility of a revolutionary upheaval, here and now. The film is also a small encyclopaedia of revolutionary techniques of teaching and learning, of the staged formats of schooling and debate, of emphatic gestures and convictions. The flat in which the monologues are spoken and questions are raised, in which Comrade Omar from the University of Nanterre delivers a guest lecture (composed of Althusser and Mao excerpts), and the figures spend their time reading, writing and painting in front of the camera (in one case leading to a suicide), is like a stage – an environment in red, white and blue, typical of Godard's chromaticism, and full of learning and teaching technologies. We see books, a record player and a radio. Moreover, the wooden panels in the salon of the Parisian flat are painted matt black so that they can be used as blackboards. The surroundings are designed to offer the young revolutionaries the possibility to directly note down slogans, programmes and diagrams. Thus the flat is revealed as studio, workshop and classroom, as the model of a pedagogical space per se.

Yet what we are dealing with is not only a visualised physical environment. The film itself is structured in a pedagogical way. On the one hand, the pedagogical backdrop forms the venue of a pedagogical performance, on the other, the film is the site of pedagogical "enunciative figures" (Christian Metz):[13] appealing voices in the image and gazes to the camera, written modes of address and titles that address, the display of the *dispositif*, inserts of photographs, the methodical discontinuity and heterogeneity of the cinematic image. In *La Chinoise*, Godard pushes the hieroglyphic intertwining and segmented sequencing of typography, photography and cinematography, which he had already developed to a great extent by 1967, further in the direction of scriptovisuality. The act of writing, of explaining and elucidating by means of writing, established itself as an image-type of its own, as a modality whereby scripturality intervenes not only in the diegetic space of the cinematic narrative; it separates and rhythmicises the cinematic *énonciation* as such and stresses the textuality of the cinematic image – by means of intertitles, inscriptions permeating the image, photographic images faded in like text citations, and so forth. Raymond Bellour says that Godard treats the screen like a page to be inscribed ("page d'écriture"[14]).

[11] Ibid., p. 32.

[12] Ibid.

[13] See Christian Metz, *L'énonciation impersonelle, ou le site du film*, Paris 1995.

[14] Raymond Bellour, "L'autre cinéaste: Godard écrivain" [1992], in Raymond Bellour, *L'entre-images 2. Mots, Images*, Paris 1999, pp. 113-138, here: p. 121. See also Raymond Bellour, "(Not) Just an Other Filmmaker", in *Jean-Luc Godard. Son + Image 1974-1991*, ed. with Mary Lea Bandy, New York 1992, pp. 215-231, p. 221.

Finally, *La Chinoise* is demonstratively the result of a combinatory working method at the editing table. Godard shot the takes and sequences without paying attention to narrative linearity and assembled them afterwards, like building blocks. In 1967 Godard said that *La Chinoise* was a film purely "made in the cutting" (*film de montage*); most sequences were originally "independent" (*indépendants*). Only then did he "link" (*reliés*) them again, whereupon they no longer acted autonomously in relation to each other but "coherently" (*solidaires*).[15] For Godard, the editing-table becomes a decisive player in his cinematographic-political network. To this end, he has to reinvent it, though, since the existing editing-tables and the related conceptions and routines cannot do justice to the *film de montage*. They are still regarded as small projection apparatuses, as viewing devices, Godard complains in 1967 – because that suits those for whom 'montage' is nothing more than manually marking the filmstrip with chalk, which others, usually women, as cutters (*monteuses*) then read as instructions telling them where to make cuts and splices. As opposed to this, and in the tradition of Eisenstein and Resnais, he says he quite deliberately edits 'at the table', *à la table*. He keeps winding the film back and forth and makes splices without taking the reels off.[16] But the editing-table suitable for such a procedure must be specially conceived for it, something which for economic and ideological reasons is hardly possible. The ordinary editing-tables impose a certain limited and alienated working method: "If you're trying to make revolutionary movies on a reactionary editing-table, you're going to run into trouble. That's what I told Pasolini: his linguistics is a shiny, new, *reactionary* editing-table."[17]

3. Tables and Boards

The table as image and concept is not only of utmost importance for Godard. The world of Harun Farocki is also full of tables. Initially it is the piece of furniture for experimentation, presentation and demonstration (in *Inextinguishable Fire*, 1969); later, in *Zwischen zwei Kriegen* (1978), desk, country-pub table and work-surface enter the picture of the production site of the independent film essay-ist; in *Schnittstelle* (Interface, 1995), the editing-table then becomes a Farocki motif with the character of a signature. What is closely connected to the table, physically, practically but also etymologically (*tabula*), is another one of these Farocki motifs: the table in the sense of panel or board. As with Godard, panels and other surfaces of inscription repeatedly appear in Farocki's films – floors for chalk drawings, skin inscribed by pens. Their pedagogical purposes and functions intervene in the very structure of the films. At the same time, the boards metonymically refer to the fact that the medium of film as well as the institution of cinema has always been both, entertainment and instruction, amusement and pedagogy. How close to each other disciplining, enlightening and empowering moments lie, again became a pressing issue around 1968, when a film theory and practice informed by Marxism criticised the invisible didactics of cinema's ideology and experimented with agitational counter-didactics. Guidance and examples

[15] See "Struggle on Two Fronts: A Conversation with Jean-Luc Godard", Jean-Luc Godard; Jacques Bontemps; Jean-Louis Comolli; Michel Delahaye; Jean Narboni; Cahiers du Cinema; in *Film Quarterly*, vol. 21, 2/1968-1969, pp. 20-35., p. 24.

[16] Ibid., p. 28.

[17] Ibid., p. 28.

were provided, among others, by the revolutionary film practice in the Soviet Union and Brecht's concept of 'Lehrstück' [didactic play, also translated as learning play or teaching play], which he had developed in his theoretical writings on theatre in the 1920s and early 30s. What could a filmic pedagogy look like that would contribute to providing the revolutionary subject with the understanding of the objective conditions of his/her own state, thus instructively engendering this subject as a revolutionary one?

Around 1968, Farocki and Godard, in quite different ways, entered the pedagogical space of agitation. Confronted with the practice and theory of education, as they were embodied not only by the ideological state apparatuses of school and university but also by the institution of cinema, both developed their pedagogies and, in the process, passed through several phases. Godard's dealing with learning and education in 1967 led him, after *La Chinoise*, to the idea of adapting Rousseau's *Émile* (which he almost did in 1968 in *Le Gai Savoir*), before he increasingly turned to the agitational critique of cinematographic codes in the Groupe Dziga Vertov. In 1968 Farocki, still a student at the German Film and Television Academy, dffb, began working on the concept of a participatory and agitational educational film within the frame of project-group activities. The initial plan to convert fictional and documentary film into a 'Lernmaschine' [learning machine] later led to a political pedagogy of the image and the filmic observation of governmental processes of teaching and disciplining. In both cases, the reflection on pedagogy was accompanied by the production of *tabular images* that placed screen and monitor, table and board, in ever new configurations.

Around two years after his article on *La Chinoise*, Klaus Kreimeier is himself in front of the camera, filmed in a classroom at a blackboard on which someone has chalked the word "Umschulung" [retraining]. Wearing glasses, a corduroy suit and a black polo-neck sweater, he plays a teacher lecturing a group of young adults. In the first shot of this scene, one can discern the diagram of a thermometer below the word "Umschulung". Kreimeier's character explains that the principle of regulating the temperature using a thermostat can also be applied to the Marxist theory of value. This transition from physics and mechanics to political economy is what is meant by "retraining". The teacher and the class have arrived at their topic. On another blackboard, only the word "Schulung" [training] is written.

Harun Farocki and Hartmut Bitomsky had won over comrade Kreimeier for *The Division of all Days*, their first jointly conceived educational film on political economy. Produced in 1970, the film picked up on the agitational-didactic character of Farocki's *Inextinguishable Fire*, which in turn was informed by the experiences the filmmaker had gained at the end of 1968 with his 'target group' project *Ohne Titel oder: Wanderkino für Ingenieurstudenten* (Untitled: or The Wandering Cinema for Engineering Students). After 18 dffb students were expelled from the academy in the wake of the squatting of the school in 1968, Farocki produced *Inextinguishable Fire* for the WDR – an immediate consequence of the events,

for Farocki, Bitomsky, Günter Peter Straschek and others had become public figures virtually overnight. The "media success" (Farocki) of *Inextinguishable Fire* in the wake of these developments initially facilitated the further approach. Farocki now had, as he wrote a few years later, a "second existence with an increased recognition for the TV production and distribution apparatus".[18] Under these circumstances, he and Bitomsky in 1969 began planning the series of films mentioned above, which on the face of it were to serve no other purpose than political-economic agitation. The filmmakers were to radically subject their own work to this purpose: "We planned the films for teaching situations, for schools and training. We applied the so-called single content method. A few minutes of film are shown to the students and then lead to a discussion. So there is a division of labour between film and teacher; the film needn't relate everything and thus become excessively talkative, like a feature."[19]

The decision to make educational films that could be used for agitation and training was based on the analysis of the 'function of film under capitalist conditions', which Bitomsky was particularly concerned with. His demand was for a new "status" for film but also for the political creation of a new "public" for the renewal of cinema. For the "need for film" was not yet "satisfied", and film must be discovered as a "use-value, as a means of production of consciousness."[20] The new status of film mainly revealed itself in its relativised meaning and its functional integration within the context of class struggles. Not only was the position of the author radically put up for debate; the apparatus-related, institutional and architectural location of film was also no longer deemed self-evident. Not to mention the various forms of division of labour between producers and receiver which now had to be newly negotiated.

At issue, now, was the efficiency in organising the struggles. Film, as the slogan went, was to be placed under the "rational control of a political concept", as an aesthetic medium of potentiality, and integrated into the struggles, thus fulfilling "the same function as a speech, a leaflet or a public discussion", stated Christian Deutschmann, a theorist with close ties to the dffb renegades in 1968, the year of the *ciné-tracts*.[21] In the tradition of cinema as a school of seeing, particularly as it had been established in the Soviet Union of the 1920s in workers' clubs, kolkhozes, factories, laboratories, pioneer camps and schools; Bitomsky added: "Only if [...] films can be projected on factory gates, can they be a means of emancipatory agitation."[22] (A year earlier, Godard remarked that those in power, fearful of the consequences, had prevented the long overdue realisation of "screening rooms in factories" and the increase of the "size of TV screens".)[23] Later, this specific fantasy anticipating future film-installation art was denounced as an "anachronistic form of agitation" ("spots projected on cracked building walls in proletarian quarters, perhaps enriched by street theatre"),[24] yet that changes little regarding the fact that it contained the nucleus of an – as always: *revolutionary* – reordering of the sensorial realm. Some regarded this as a crisis to be overcome, others as a future-oriented opportunity.

[18] Harun Farocki, "Notwendige Abwechslung und Vielfalt", in *Filmkritik*, 225/1975, pp. 360-369, p. 365.

[19] Harun Farocki, "Zu den Filmen. H. Farocki und Gemeinschaftsproduktionen Farocki-Bitomsky", typescript 1971, unpaginated.

[20] See Hartmut Bitomsky, "Filmwirtschaft und Bewusstseinsindustrie", in *Film*, vol. 7, 3/1969, pp. 46-49, p. 48.

[21] Christian Deutschmann, "'Herstellung eines Molotow-Cocktails' und 'Ein Western für den SDS'", in *Sprache im technischen Zeitalter*, no. 27/1968 [Thematic issue: "Zeichensystem Film" [Sign System Film], ed. by Friedrich Knilli], pp. 265-270, p. 270.

[22] Bitomsky 1969, p. 49.

[23] See Godard 1968, p. 27.

[24] See Günter Peter Straschek, *Handbuch wider das Kino*, Frankfurt a.M. 1975, p. 465.
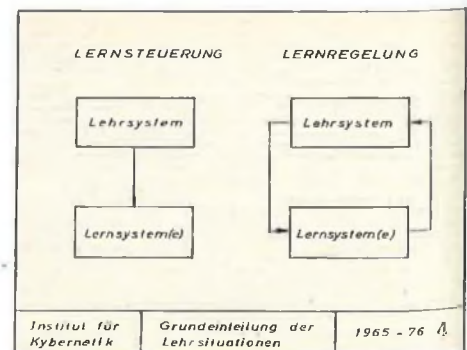
Parallel to and in a debate with the analytical efforts of film semiotics (at the time decisively represented by Friedrich Knilli at the TU Berlin), which was used to examine 'cinematographic codes' and filmic 'grammar', film was analysed in a very concrete way with regard to its individual components. It was therefore confronted with the condition of its fundamental relationality; only if it was grasped correctly, for example, as context and apparatus, was it politically useful. Theoretical decomposition and decoding was accompanied in practice by a new mobility, flexibility and instrumentality of the audiovisual. Cameras, projectors, the first Ampex players, and TV screens left the cinema auditoriums and entered university campuses and schools. At least that's what was planned. Agitation and participation were envisioned as new functional contexts which the filmmakers sought to open up. To this end, they increasingly appeared in groups or as collectives, even if often rhetorically or in name only.

## 4. Revolutionise the Relations of Production of the Consciousness Technologies

The Division of all Days initially also conceived itself as the project of an artistic-academic collective. On behalf of this 'working group', to which the educationalists Petra Milhoffer and Wolfgang Lenk also belonged, Farocki and Bitomsky in April 1969 had written an application to be submitted to the Kuratorium junger deutscher Film [Board of Young German Film]. Their own filmic method, developed in the preceding years, was to be included in a "research programme of audiovisual learning aids on political economy".[25] In 1969 Farocki, in a series of articles published in the periodical *Film,* expresses his views on the potential and necessity of using concepts from learning theory – then topical, today for the most part forgotten; one of these texts included a large part of the application.[26] Farocki's essay "Kapital im Klassenzimmer" [Capital in the Classroom] subsequently appeared as a greyscale image in 1970, in which he criticises bourgeois-capitalist educational theories, including Gordon Pask's cybernetic 'group model', and in the vein of Marx's *Grundrisse* unmasks "the productive force of division and combination" as a mode of repression: "forced cooperation" is to be replaced by the "collective showing solidarity": To this end, "students and teachers use the technological achievements that the development of capitalist exploitation has left them."[27] Farocki's interest, which in 1970 he also sought to convey to students of the Akademie der Bildenden Künste in Stuttgart, where he had his first teaching assignment, lay in examining how cybernetic pedagogy, as an advanced techno-ideology of late capitalism, could be appropriated and revaluated for the purposes of agitation: "the techniques of agitation have a status in the history of learning; the techniques of leftist agitation must be at the highest possible state in the development of learning techniques".[28] This highest possible state was apparently to be found in the computer-aided, programmed instructions of interactive teaching and learning systems. The most prominent representative of this information theoretical (and psychological) modelling in the Federal Republic was

[25] [Harun Farocki/Hartmut Bitomsky/Petra Milhoffer/Wolfgang Lenk], "Forschungsprogramm audiovisuelles Lernmittel zu einem Thema der politischen Ökonomie", Berlin 1969. [25-page typescript].

[26] See Harun Farocki, "Die Agitation verwissenschaftlichen und die Wissenschaft politisieren", in *Film,* vol. 7, 3/1969, pp. 49-52. Further articles by Farocki on the topic of information-theoretical learning and teaching theory, which were published as columns with a photo of the author in 1969, were: "Die Rus und die Egs", in *Film,* vol. 7, 5/1969, p. 10; "Minimale Variation" and "semantische Generalisation", in *Film,* vol. 7, 8/1969, p. 10f.; "Primär-Kommunikation und Sekundär-Kommunikation", in *Film,* vol. 7, 11/1969, p. 10f.

[27] Harun Farocki, "Kapital im Klassenzimmer", in: *Materialien zur Klassenschule 2,* no place and date, pp. 8-35, p. 30ff.

[28] Harun Farocki 1969, p. 50.
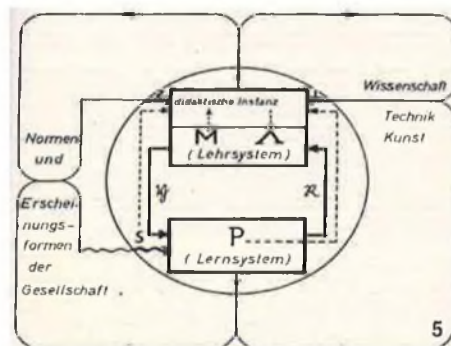
a student of Max Bense, Helmar Frank, who in the 1960s and 70s directed an 'Institute for Cybernetics' at the Pädagogische Hochschule (College of Education) in West Berlin. Here, behaviourist and holistic-psychological research was used to calculate so-called teaching algorithms with the aim of "objectifying teaching". "*Calculus* and *construction*" were to replace "phenomenological or hermeneutic understanding and creativity along these lines".[29]

Farocki adopted fragments of the terminology of cybernetic pedagogy ('social structure of the addressee', 'psychological structure of the addressee', 'conditioning and substitution', 'intensification and feedback', 'internal representation' etc.), tested their applicability to a political pedagogy of film and enriched them with concepts drawn from communication theory, for example, with reference to the book *Kommunikationssysteme. Umrisse einer Soziologie der Vermittlungs- und Mitteilungsprozesse* by Horst Reimann, which was published in 1968.[30] The application for a research project and Farocki's first article in *Film* included a trend chart. It visualises the historical progression of customary film agitation, in which a film is individually viewed and collectively discussed, all the way to the model of 'addressee-specific films' shown on several Ampex devices set up in one room, thus allowing interaction between the different groups of addressees. The similarity to corresponding diagrams in the literature of educational cyberneticists was apparently intended to make clear in which way 'leftist agitation' could not only adopt and apply these learning theories, but also 'transform' them, "so as to revolutionise the relations of production of the consciousness technologies."[31] However, the diagrammatic breakdown of the didactic process also indirectly refers to a specific quality of Farocki and Bitomsky's learning and teaching film projects. Their interest in controlling the effect and the political use-value of cinematic work by drawing from the sciences of teaching and learning led to systematisation efforts on all levels. From the highly academic project application, to the working documents that accompanied the films, all the way to the formal organisation of the images and texts in the films themselves – the highest emphasis was placed on methodology, precision and univocality. One aim was unambiguous readability and a maximum of information-theoretical structuring especially when a subject matter was to be *visualised*. In historical terms, this readability seemed to still be bound to the "use of verbal language", for experience shows that "the development of an argumentative, merely visual language has hardly begun."[32] What still remains a desired outcome is image competence, the ability to "analytically take in visual processes."[33] As a method derived directly from dealing with film semiotics, "semantic generalisation" (a concept from one of Bitomsky's working papers) is proposed. Semantic signs are to be added to iconic ones, so as to allow visual information to be decoded. Subtitles, intertitles or "sound texts" are meant to reduce visual data to the "abstract denominator that generalises certain facts as rules".[34]

The publicly presented result of "semantic generalisation" saw critics struggling with the ontological status of these films. In regard to *The Division of all Days*,

[29] See Helmar Frank, "Kybernetische Pädagogik", in *Information und Kommunikation. Referate und Berichte der 23. Internationalen Hochschulwochen Alppbach 1967*, ed. by Simon Moser, Munich/ Vienna 1968, pp., 111-120, p. 113.

[30] See Farocki 1969, "Primär-Kommunikation", pp. 10-11. (Reimann's book was titled Communication Systems. Outline of a Sociology of Transfer and Information-Processing).

[31] [Farocki/Bitomsky/Milhoffer/Lenk] 1969, p. 25.

[32] Farocki 1969, "Minimale Variation" and "Semantische Generalisation", p. 10.

[33] Ibid.

[34] Ibid.

Wolfgang Limmer wrote: "There is barely an image onto which figures and theorems have not been copied. You can't watch the film, you have to read it. A concept is analysed, not a situation. The film is no more than a blackboard in the form of moving images, similar to instruction films on marketing strategies or instructions on operating a certain machine. [...] All it has in common with cinema anymore is that it uses celluloid."[35] Yet what purports to be a certain anger at the loss of cinematic quality here, was certainly assessed as a gain by the filmmakers and agit-didacts. Questioning filmic quality, thwarting the separation between 'seeing' and 'reading', and vacillating between moving image and 'blackboard' are effects and strategies of the tabular image which Farocki and Bitomsky sought to realise in the tradition of Brecht and, in a slightly shifted parallel, to Godard.

In *British Sounds*, the first film by the Groupe Dziga Vertov made in England in 1969, a female voice-over can be heard accompanying images of a group of activists writing slogans on banners. The voice distinguishes between the presentation of an "imperialist", a "revisionist" and a "militant" film. While in the first two cases the audience is made passive by either the "voice of the boss" or a "voice delegated by the people", the screen during the projection of a militant film is "no more than a blackboard, the wall of a school offering concrete analysis of a concrete situation. In front of that screen, the living soul of Marxism, the students, criticise, struggle and transform."

The coupling of militancy and didactics, schooling and struggle, is in line with the function of cinema as it was defined by Vertov. His 'Kino-Glaz' (Kino-Eye) concept from 1924 was certainly familiar to both the founders of the Groupe Dziga Vertov and the squatters of the dffb, which in May 1968, was renamed as Dsiga-Wertow-Akademie: "In the first place is film proper, as an organised compilation of factual material, as the extraction of visual observations. We concede second place to film as an aid. This includes films to promote science, technology, as well as class and educational work. Only third place do we occasionally leave to illusionary feature films."[36] Two years earlier, in 1922, Ippolit Sokolov, an avant-garde industrial scientist, had already declared the silver screen the "blackboard of the century" (*skrizal' veka*) in a text on "Cinema as a New Science".[37] Of course, this blackboard was not so much conceived to agitate Marxism's living soul, but meant to convey Taylorist movement sequences.

Farocki and Bitomsky were far from grasping teaching and learning films in such a positivist way. They probably also shared the criticism of its programme, doubting that "if there were historical laws, they could be expressed in formulae derived from mathematics."[38] But as far as the revolutionary function of film as an 'aid' is concerned, they operated in the tradition of Soviet panel paintings. Yet before the tabular image could be constructed, content-related decisions had to be made. One major problem that Farocki and Bitomsky's 'working group' faced was to reduce the amount of content found in the fundamental texts of Karl Marx, Ernest

[35] Wolfgang Limmer, "Der Schneideraum ist keine Waffenfabrik. Überlegungen zum politischen Film", in *Film*, vol. 8, 8/1970, pp. 22-25, p. 24f.

[36] Dsiga Wertow [Dziga Vertov], "Kino-Glas" [Kino-Glaz, 1924], in *Sowjetischer Dokumentarfilm*, ed. by Wolfgang Klaue and Manfred Lichtenstein, Ost-Berlin 1967, pp. 78-79, p. 78.

[37] See Barbara Wurm, "'Lernen, Lernen, Lernen!' ... auf der ... 'Neuen Tafel des Jahrhunderts. Sowjetunion. Nicht-Spielfilm. 1920er Jahre'", in: Holert/von Osten 2010.

[38] See Rolf Lindner/Egbert Potratz, "Farocki überschätzt die Chance von Lernmethoden", in *Film*, vol. 7, 7/1969, p. 6f., p. 6.

Mandel and Karl Korsch – which had been recommended to them by "persons" who had "experience in teaching political economy"[39] – and to structure it all in a "factually logical" way, meaning formalisation according to didactic guidelines. The difference between classes, the ownership of the means of production, the selling of labour, the difference between constant and variable capital, the economic consequences of the relation between wage labour and capital, the question of who disposes of surplus value, were selected as themes and concepts. In a didactic sequence of rules (rules = RU) and examples (e.g. = EG), an assertion is to be made and translated into an image or a film scene. The 'students' are then requested to independently add a further theorem to the filmically prepared exemplification of a given theorem so as to go deeper into the matter at hand. A great effort was made to avoid the 'students' getting lost in the fuzziness of an 'analogical learning step', or 'induction'. "Thanks to a person's relation to words and symbols, one can, without hesitating, provide him with a rule, without having to depend on him guessing it."[40] At issue was ultimately the reversal of the relation between induction and deduction. The transition from concrete examples to abstract reflection was to be augmented by a reflection on the process of abstraction itself.

Following the ideological imperative of the contemporary moment, the project was oriented towards what was envisioned as the "target group". In test screenings of the already produced thematic "frames of programmed instructions",[41] the aim was to find out and record on "attitude scales"[42] how the respective target group (pupils, apprentices, students and others) related to the material. The research team hoped that, in the situations they had programmed, a different, unconstrained 'dynamism of learning' would unfold.

5. Poetics of Agitation?

At this point, the question of form arises. How could the contents of the lesson be "implemented in a (formal aesthetic) appealing way"? The answer was initially: Refrain from being more 'boring' than necessary to prevent the quicker students from losing their concentration when it comes to specially small learning steps."[43] What was alluded to in Bitomsky's agit-prop vision of a dispersed, expanded cinema projected on factory gates, was reduced to the scale of didactic requirements within the context of the 'scientific' agitation of target groups. With the mobilisation and recontextualisation of film, its wanderings as a medium of training along the lines of Vertov or Medvedkin, and its notions of efficiency triggered by cybernetic fantasies of a learning machine, they not only abstained from any kind of culinary cinephilia, but also renounced all affinities with the experiments of a 'bourgeois' neo-avant-garde. This anti-aesthetic position was based not least on the radical critique of the conventions of the commercial feature films, especially when it appeared as 'New German Cinema'. This was compounded by the strict distancing from all forms of underground cinema or 'New American Cinema',

[39] [Farocki/Bitomsky/Milhoffer/Lenk] 1969, p. 3.

[40] ibid., p. 7.

[41] Ibid., p. 12.

[42] Ibid., p. 14.

[43] Ibid., p. 11.

which – particularly among the radicalised Berlin filmmakers – was discredited as irrational and neo-romantic.

The aim was to develop a radical, film-critical relation to these competing schools. "What is called 'film', represents a whole package of functions," Farocki and Bitomsky wrote in 1970 in a short, manifesto-like text that defines the epistemological complexity of film as the precondition for a pedagogical poetics of cinema: "Roughly classified – film is there to reproduce the commodity of labour-power (commonly called entertainment). Film is there to convey information (productive force) and to produce information (the science of the productive force), film is there to lend qualifications. It shows that these functions interfere with and delete each other, if they are not first separated. We have observed in cinema-like situations that our film pieces are at best met with an aesthetic interest. In teaching situations, that is in schooling, they attracted the full attention of those learning, they were met with a declared desire to learn, and we did not have to bring this desire about surreptitiously or through coercion."[44]

At the 3. Kongress der Bildstellenleiter der Bundesrepublik Deutschland [3rd Conference of Directors of Rental Centres for Educational Films in the Federal Republic of Germany] in Hamburg in early June 1970, Steffen Wolf from the Institut für Film und Bild told the delegates how severe the debates between the different factions of the West German cinema landscape were, but also that there was an as yet "still small group of films" that served direct political agitation as understood by the "extreme left": "These films not only want to be consumed; they understand themselves as a call for action, whereby action is to be grasped as the – if needed – revolutionary and thus violent change of the existing social order and norms."[45] As examples of this agitational (and apparently explosive) 'form of cinema', Wolf mentions *Film 68* by Hannes Fuchs (which in 1969 was awarded the Preis der deutschen Filmkritik together with *Inextinguishable Fire* – in the category 'Short Film', in which prizes were awarded for the first time) and *The Division of all Days*. Farocki's and Bitomsky's film, (as well as *Frank Mills* by Hannes Karnick and Wolfgang Richter, 1970), was received with special interest by the Arbeitsgruppe moderne Filmformen [Working Group on Modern Film Forms] which discussed Wolf's contribution. They praised the fact that the film was distributed with an "agitator" and "accompanying material"; moreover, it provided proof of capitalist exploitation by operating with learning steps according to the principle of programming. It seemed as if Farocki and Bitomsky had done everything right: "In regard to its message it is consistently determined by a single theory."[46] The working group therefore recommended examining this "new didactic film" in regard to its "effects" and "formal principles" in the interest of "further developing educational film [Lehrfilm]".[47]

The question pertaining to form and formal principles was to pursue *The Division of all Days* and *Something Self Explanatory (15 x)* for quite some time, especially since the formal implementation was generally considered to have failed. In the attempt to put the didactic methodology into practice, to avoid any

[44] Hartmut Bitomsky/Harun Farocki, "Die Teilung aller Tage", in: *Filmmacher Cooperative, Information no. 6*, Hamburg 1970, p. 5f.

[45] Steffen Wolf, "Neue Filmformen" (with: Wolfgang Brudny, Berichterstattung der Arbeitsgruppe ,Moderne Filmformen'), in: *Audio-visuelle Bildungsmittel in der Schule von morgen. Kongress der Bildstellenleiter der Bundesrepublik Deutschland einschließlich West-Berlin, Hamburg 1970*, Munich 1970, pp. 136-146, p. 144.

[46] See ibld., p. 145.

[47] Ibid., p. 146.

kind of 'artistic' invention, to circumvent any image cliché, and thus to achieve a maximum 'teaching value' (Brecht), strange hybrids were created, the quality of which is difficult to decipher today. It probably remains to be discovered in the first place, for response at the time – apart from the direct advocates of agitational film production – was indeed restrained. In one of her very first film reviews, Gertrud Koch in 1971 doubted that the "implementation of theory in filmic teaching material" in *Something Self Explanatory (15 x)* had succeeded, because the "illustration and the staged scenes" can only be partially "connected to the inserted propositions in a coherent way." Yet, she continued, there are signs of overcoming the "didactic asceticism" of the earlier films – effected by a "new citation technique building on the viewers' experience with cinema."[48]

The Division of all Days, composed of three thematic 'blocks' (Farocki/Bitomsky), was the result of adhering in a relatively strict way to the self-imposed design concept, according to which elements that are appealing in formal aesthetic terms should only serve to keep those students interested, who are ahead of the others. In all other cases, written or spoken language is to frame, surround and permeate the mostly staged scenes. At the beginning we see a didactic unit meant to demonstrate the pre-capitalist slave trade, in which Farocki himself, dressed in Indian clothes at a market stall, sells a slave, played by a Thai fellow student, to a corpulent land owner. What is impressive and irritating here, as in all subsequent staged scenes and not only the ones in which historical costumes are worn, is a primitivism of the *mise-en-scène* that refers to the early days of cinema. Both the character of constructedness and the limited economic means are displayed. As in a film from the 1920s, the recurring image of a female press operator in a factory is superimposed with the image of a clock to illustrate the relation of paid and unpaid labour. Of course, Lumière's scene of workers leaving the factory through the gate is also to be found. Beforehand, we see a woman in a smock selling household goods in a department store. When she comes home, she puts on an apron dress, because that's when her second working day begins. In the third part dealing with the progressive development of capitalism – after the intertitle "Er entwickelt den Welthandel" [He develops world trade] – we take a look into an office with a woman and a man; she's the secretary, he's the boss. The woman is on the phone, and edited into the window in the background, Méliès-style, are images of a satellite dish and a man telephoning with whom she discusses the long distance order of goods. In the next scene, the same actor and actress play members of the workforce; this time we also see a telephone conversation, a colleague appears in the window, wearing a shirt and drinking coffee, saying that they are about to go on strike in the warehouse in Antwerp. Afterwards, to support and deepen what was just shown, the line "Der Kapitalismus is progressive" [Capitalism is progressive] is faded in, accompanied by a list of reasons for this assertion.

[48] Gertrud Koch, "Publikum als Beute. Zu den Filmnächten der Experimenta", in *Frankfurter Rundschau*, no. 129, 7/1971, p. 14.

In *Something Self Explanatory (15 x)*, which premiered at the International Forum of New Cinema in Berlin in June 1971, the principle of the preceding project is

retained, although it was produced with a slightly higher budget, several professional actors and a thematic focus on the theory of labour value, the law of value, alienation and fetish. As the title already reveals, the aim was to call into question what is deemed evident. Farocki and Bitomsky wrote the following about themselves: "their intention is to make a walking person think about walking so that he falls down."[49] More decisively than in *The Division of all Days*, the interconnection between the "reality of the law of value in cinema and in life" became a driving force of their work here. The "Lückentext" [fill-in-the-blank text] on political economy, set in sans-serif capital letters, into which the now more elaborately produced film sequences were inserted, functioned as a provider of keywords for a filmic reflection on the representability of the abstract logics of capitalism. While for proponents of New German Cinema "dispensing with the studio as an expensive means of production became a true virtue", Farocki and Bitomsky followed the thesis that the "rendering of social reality [...] is not a question of the filming location [...] but of the analysis it is based on [...]."[50] Many scenes are correspondingly artificial, stiff, overemphasised and occasionally skirt the border of caricature and even sexism – for example, when Farocki, dressed in a white rally driver overall, explains to a woman how she should drive an Alpha Romeo on a snow-covered road. The proximity to children's TV, especially the way it was developed at the WDR a short while later, becomes more than clear in the part "Hier spricht das Geld" [Here, money talks], in which, after we see a shot of a craftsman from pre-industrial times in his workshop, he sees in front of his workshop window, in a kind of iconic speech balloon, pictures of objects (tools, a wooden axe, meals). The craftsman then builds a wooden wheel, rolls it across his courtyard and exchanges it for paper money, which is handed to him by a buyer wearing medieval knickerbockers. This audiovisual form of pedagogy is based on a modular method, on the principle of building blocks, enabling the combination of staged cinematic images with other staged images or wage-profit tables and text inserts ("To work means to produce property for others").

6. Old, New Spaces of Perception

Today, it seems as if these two films, close to 40 years after they were produced, had descended from daring agitational experiments to monuments of failure. In the filmographies of Hartmut Bitomsky and Harun Farocki, these attempts at a programmed pedagogy are like dead branches – there was no headway to be made – no matter to what extent they may have already contained the nucleus of what the two filmmakers were to develop in their documentary and image-analytical works in the next decades. In addition, only very few copies of the two 16-mm films exist, and they have yet to be digitised. At present, the "space of reception"[51] of *The Division of all Days* and *Something Self Explanatory (15 x)* consists primarily as a room in a cinematheque with a viewing device, although the "place and situation of screening" played a vital role in their considerations on film, agitation and didactics.[52] And finally there was also television, for which

[49] Farocki/Bitomsky 1971, unpaginated.

[50] Bitomsky 1969, p. 48.

[51] See Harun Farocki, "Staubsauger oder Maschinenpistolen. Ein Wanderkino für Technologen", in *Film*, vol 6, 12/1968, p. 7.

[52] Ibid.

The Division of all Days had been produced and in which – as far as the issue of 'political economy' is concerned – it had entered into an interesting, albeit subtle, competition with state-commissioned school TV projects.

Today, nobody really wants to talk about these films anymore, neither the film-makers nor critics or historians. Tilman Baumgärtel, however, did so in his Farocki monograph, and he couldn't hide his disappointment: "The two educational films of Farocki/Bitomsky fell victim to their own programme: although they knew that cinema cannot be a pure 'language of agitation', they made it an instrument in a manner contradicting the ambiguous, polymorphous essence of cinematic im-ages."[53] Here, Baumgärtel is guided by a similar intuition as Jörg-Peter Feurich in 1970. In a discussion he held with Farocki and Bitomsky on *The Division of all Days* for the periodical *Filmkritik*, Feurich cited a definition of 'agitation', for which no source was given: "What agitation relates is not true in itself. Agitation relates someone's truth to someone else."[54] But Feurich could not really accept this instrumentalisation. Therefore, in the discussion he repeatedly returns to the ultimately inaccessible language of cinematic images and the obstinacy of viewing in *The Division of all Days*. "That which appears as headmasterish in the inserted discussion parts of the TV version, is not so in the film parts. I noticed this, because in all the texts about it and elsewhere, there is no talk of how me-ticulously the images are composed."[55] It is only the special meticulousness and intractability of the images that prove the usefulness characteristic of political film. Bitomsky repeatedly rejects this, insisting that communication is not an end in itself; at issue is not that someone expresses himself in a medium or that a content is presented. Instead, says Farocki, "what is at stake is to expand aware-ness to the situation of learning, to the aim and the motive of learning. And a person aware of his situation – how can one force him to become an engineer in the industry of extermination and manipulation?"[56]

The awareness of one's own situation, as an aim of agitation, demanded the awareness of the situation of cinema. Its disintegration and reintegration re-quired the development of a new epistemology, methodology and ontology. What information, what knowledge, what competences were to be conveyed in which way? And to whom, and based on which theoretical definitions of the medium? *The Division of all Days* and *Something Self Explanatory (15 x)* contain many signs of how Farocki and Bitomsky envisioned the new tabular film of agitation.

One can (no longer?) be certain of the degree of alienation in the described scene of *The Division of all Days*, in which Klaus Kreimeier makes the transition from 'retraining' to 'training'. The exchange of words between the lecturer and the students is so stiff that it is more reminiscent of Jean-Marie Straub than Jean-Luc Godard. In the staging of these and other scenes, Farocki and Bitomsky adhered to extreme abstraction with regard to gestures and facial expressions. This was something they had already developed during their studies at the dffb. In retrospect, Kreimeier speaks of Farocki's "gesture of self-denial", of the ten-dency of the young filmmaker to interrupt himself and to be hoist by his own

[53] Tilman Baumgärtel, *Vom Guerillakino zum Essayfilm: Harun Farocki. Werkmonographie eines Autorenfilmers*, Berlin 1998, p. 96.

[54] Feurich 1970, p. 424.

[55] Ibid., p. 422.

[56] Farocki 1968, p. 7.

Capital will make no profit.
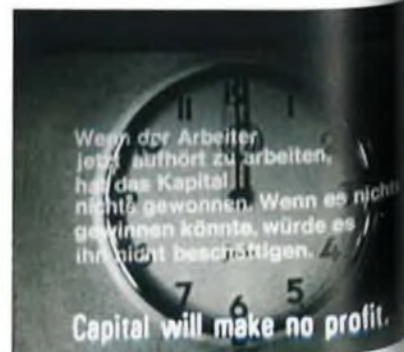
petard – which made him a "Dadaist of Maoism" around 1968.[57] What lecturers and fellow travellers found either awkward or self-destructive was a result of the quest for an artless language of agitation that refuses to take on the form of a commodity, the search for a "cinematic school manifestation" (Straschek)[58] free of clichés. Yet the decisive moment of this agitational-didactic work after 1968 is perhaps the way in which the topological attempt was made to fold filmic space into pedagogical space, to newly survey the "space of reception" (Farocki), in regard to the needs and levels of knowledge of the respective 'target groups'. In 1970 people in Berlin and elsewhere dealt with the question of the conditions of a 'proletarian viewpoint' that constitutes a 'space of perception' other than that of the bourgeois subject. "The worker does not conceive a space," the Berlin based art historian Eckhard Siepmann wrote, "he comes upon it. His space is not homogenous but full of contradictions. He does not face a space privately but works *socially*."[59] The collapse of the 'space of viewing' based on the central perspective demanded explanations that were informed by both psychedelics and cybernetics, while additionally imbued by a notion of counter-culture. Siepmann demanded that "political economy must be augmented by a political aesthetics that can have an effect not via schooling but only through the *practical propaganda* of the way of life of the counter-society".[60]

As little as Farocki and Bitomsky may have related to such an electronic-anarchic programme, their practice of tabular images shared an array of preconditions and assumptions with this diagnosis (or fantasy?) of the sensorium of the potentially revolutionary masses decentralised under the impact of techno-culture. The transition to the post-Fordist formation is accompanied by the demand for and the fostering of a new subjectivity. Essential to this subjectivity is a new competence that has to do with how images are dealt with. Farocki and Bitomsky had already begun this in their *Auvico* project. Another outline stemming from the same context also points out the possibility of conceiving film as a "'school for communication'", in which visual competence should be "tested".[61] In retrospect, the themes that Farocki and Bitomsky chose here ('citation', 'prosemics', 'self-expression and role distance', 'coding and decoding', 'private communication and public communication', 'reproductions replace objects' etc.) could be supplemented by the question of the innovation of images in the process of post-Fordist restructuring. A society in which visual and communicational competence plays an ever important role in creating a 'good' subject inevitably produces other images. The tabular images of the educational films, as awkward and resistant as they may be, take part in this process. The new image is one that is indeed to function in a new 'cyberneticised' space of perception shaped by the theories and practices of information. A "new automatism" has brought about a "mutation of form", Gilles Deleuze stated.[62] This is where table and board play a noticeable role, for the 'new images' are no longer to be viewed only vertically. They tip over horizontally, turn into 'flatbed picture planes', as the art historian Leo Steinberg characterised the combine paintings of Robert Rauschenberg in 1968. Their surfaces are paintings that function horizontally, like "any flat documentary surface

[57] See Klaus Kreimeier, "Papier – Schere – Stein. Farockis frühe Filme", in *Der Ärger mit den Bildern. Die Filme von Harun Farocki*, ed. by Rolf Aurich and Ulrich Kriest, Konstanz 1998, pp. 27-45, p. 27 and 37.

[58] Straschek 1975, p. 465.

[59] Eckhard Siepmann, "Rotfront Faraday. Über Elektronik und Klassenkampf. Ein Interpretationsraster", in *Kursbuch* 20/1970 [Thematic issue: Über ästhetische Fragen (On Aesthetic Issues)], pp. 187-202, p. 199.

[60] Ibid., p. 201.

[61] Harun Farocki, Hartmut Bitomsky, "Kommunisieren", typescript, eight pages, Berlin [1970].

[62] Gilles Deleuze, *Cinema 2: The Time-Image*, Minneapolis 1989, p. 254.

Bezahlte Arbeit / Paid work

Unbezahlte Arbeit. / Unpaid work

that tabulates information."[63] In the 1980s, Deleuze, who had been familiar with this text of Steinberg, also defined the 'new image' as deviating from the model of the vertically hung canvas or the window. It instead "constitutes a table of information (*table d'information*), an opaque surface on which are inscribed 'data', information replacing nature, and the brain-city, the third eye, replacing the eyes of nature".[64]

This interface between image and information, film and board, has perhaps been the true field of operation in Farocki's and Bitomsky's didactic projects after 1968. Since then, it has increasingly become the object of visual-verbal analyses, the opaque surface of an insistent work of enlightenment.
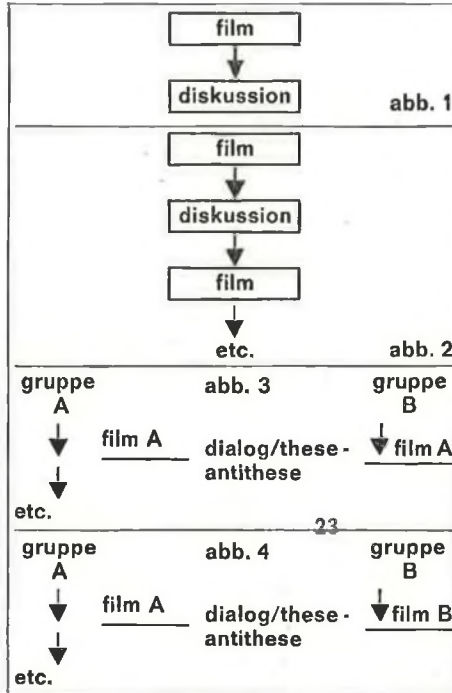
[63] Leo Steinberg, "Other Criteria" [1968/1972], in Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, London/Oxford/New York 1972, pp. 55-91, p. 88.

[64] Deleuze 1989, p. 254.

Manual.
Harun Farocki's Instructional Work

Volker Pantenburg

1

When speaking about art, the notion of 'education' is not the most likely one to come to our minds. Ever since the invention of the romantic and idealistic idea of an autonomous realm of art, a prominent mode of critical thinking has tended to assign 'teaching' and 'learning' to particular public spheres like school, university or the media, while the museum and the gallery remain untouched by such supposedly functional concerns.

Art – to give a very simplified paraphrase of a more complex argument – does not owe its existence to calculation and rules, nor does it aim at directly influencing or educating the viewer in its reception. The famous Kantian term 'interesseloses Wohlgefallen' – disinterested benevolence – precisely encapsulated this idea of two separate fields.

Of course, there has always been a counter-tradition of relating art and social reality. Think of Bertolt Brecht's concept of 'epic theatre' that was meant to instruct the spectator by showing him or her how the actors learn while they are performing the play. Think of Jean-Luc Godard's various approaches since 1969, be it the collaborative work in the Groupe Dziga Vertov, be it the shift to working with video in television series like *France/tour/detour/deux/enfants* (1977), where he took up a popular educational book for children and reworked it for his own purposes. Or think of the numerous ways of confronting art and social practice in recent site-specific works that have provoked the term 'relational aesthetics'.

It may not be wrong to generalise that all forms of political art contradict or at least challenge the notion of autonomy. In many ways, they testify to dissatisfaction with the division of labour that puts the artwork there and us, the viewers, here. In other words, they are interested in the instructive character of artworks, in the impulse to teach and transfer, to share not only an aesthetic experience but also a profound knowledge that the artist renders accessible in his work. To me, Farocki's work has always proved 'instructive' in this specific sense.

I prefer to call this quality 'instructive' instead of 'educational' or 'didactic'. Not only does the word sound less disparaging; it also contains the word 'structure', which was and is one of the most far-reaching terms in 20th century thought. Learning about structures and then displaying how structures configure, mould and shape narration, meaning and ideology was one of the most influential developments in the humanities; it is no exaggeration (or just a small one) to identify the discovery of 'structures' with the birth of 'theory' itself as it was conceived about 40 years ago in France.

There are three concepts that are loosely related to the idea of structure: 'instruction' (finding a genuine structure), 'construction' (forms of expression) and 'reconstruction' (rethinking already existing patterns). These terms will be

employed to examine two recent works – *Zur Bauweise des Films bei Griffith* (On Construction of Griffith's Films, 2006) and *Gegen-Musik* (Counter-Music, 2004*);* the examination will, in turn, generate possible terms for a future glossary of Harun Farocki's instructional gestures, four of which will then be elaborated.

2

I got to know Harun Farocki's work in the mid-90s in a university context; it took a teacher in German studies who subversively misused seminars on German literature to re-edit Cassavetes films and who – much to the surprise of some of his colleagues – included Farocki's films in the curriculum. *Arbeiter verlassen die Fabrik* (Workers Leaving the Factory, 1995) had just been finished and Farocki's migration – if it is one – from working with television to working with art institutions was about to begin with *Schnittstelle* (Interface, 1996) and, more prominently, with his participation in Catherine David's documenta X (1997). What struck me when I saw *Wie man sieht* (*As You See*, 1986) and *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) was a unique way of integrating knowledge from history and critical theory and at the same time combining the two elements in a sophisticated form of narration. In *Interface*, Farocki reveals and comments upon some of the structures that govern his montage in *As You See*. Certain images and motifs reoccur regularly like refrains in a song or a poem. Repetition and variation: two operations that are at the core of aesthetic as well as educational processes. (REPEATING AND VARYING) The forms Farocki found were as much informed by film history as by a very acute observation of the present. Reflection, narration and argumentation existed in a close alliance, without one cancelling out the other. All of these aspects were shown to be capacities inherent in the sounds, images and words; their 'didactic' impulse seemed light, as a lot of background was left to resonate rather than to be explicitly stated, but still, I felt that a lot could be learned from this.

Farocki's films did not remind me of anything that I had hitherto known in cinema, neither in what I was used to think of as its documentary tradition nor in its fictional department. This was different and genuine. Yet at the same time, Farocki's knowledge was saturated by an impressive familiarity with film history as well as with theoretical ideas; the films seemed to bear witness to Farocki's triple existence as author, filmmaker and theorist.

3

Film history has always been present in Farocki's writing and filmmaking, yet in the two installations I want to concentrate on, they figure more prominently than elsewhere. In *On Construction of Griffith's Films*, Farocki focuses on a specific moment in film history. Two films by D. W. Griffith, *The Lonedale Operator*
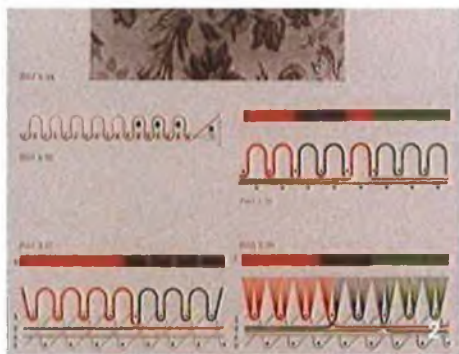
(1911) and *Intolerance* (1916), provide the material (WORKING WITH ALREADY EXISTING MATERIAL) for a short and concentrated consideration of how cinematic narration developed its principles and rules in the transitional period from early cinema to the studio system. Why Griffith? D. W. Griffith has always been more interesting than the myth of 'the founding father' of classical American cinema suggested. The renewed interest in early cinema and 'new film history' since the 70s helped to correct this image. Tom Gunning, one of the most important scholars to stress the complexities of Griffith and the industrial context in which he operated, observed that as early as in 1908-09 "Griffith's work appears curiously overdetermined, fulfilling certain expectations and aspirations of the film industry of the time, and yet also running into conflict with them – exceeding them".[1] So Griffith is just one, albeit the most famous, exponent of a cinema at the threshold between presentational and representational modes of cinema, between the 'exhibitionist' tendencies of self-consciously showing and the 'voyeurist' mode of building a self-contained fictional world.

"Cinematography constructs its own space", Farocki's intertitles tell us, "structures of its own making, parallel worlds" (CHALKING UP/BLACKBOARD) Creating this autonomous fictional world thus meant constructing a 'parallel space'. What the installation shows us is how this construction of film space relies on conventions that came into being at that time: on specific ways of editing and combining gazes and spaces through sight lines. It is not about pinpointing a 'first time' – the first cut, the first shot-countershot, the first tracking shot, a game that has been played too often – but about an elementary mechanism of relating people and spaces. Farocki's micrological analysis does not pretend to give a comprehensive view of the two films. It would be ridiculous to analyse a three-hour epic like *Intolerance* in nine minutes – although Standish Lawder produced an ironical version of that in 1970 with his *Intolerance (Abridged)*. What we see rather is a sample in the way that scientists in a laboratory work with samples. The principal tool in this laboratory is the editing table. Or, more precisely: the editing table is not only the tool, but also the subject of his installation. The question of film space and its relation to shot-countershot editing lends itself perfectly to the arrangement on two monitors. From *The Lonedale Operator* to *Intolerance*, formerly separate spaces are integrated into an exchange of glances that finds their equivalent in the adjacent monitors that echo the monitors of an editing table. "My intention was to create a film laboratory, to show as much as possible of the structure of a film, a film genre, or a style with as few interventions as possible"[2], Farocki explains. In emphasising the analytical power of the images, Farocki's installation suggests an answer to one of the most crucial problems every discourse on film has to face. One of the key problems of analysing films in the 70s, when theorists like Thierry Kuntzel and Raymond Bellour started to examine films as closely and seriously as texts from the literary canon, was the principal absence of the object in its analyses. In "The Unattainable Text", a 1975-essay that Farocki and Antje Ehmann included in their catalogue to the *Cinema like never before* exhibition, Bellour has described the restrictions and paradoxes that are

[1] Tom Gunning, "Weaving a Narrative: Style and Economic Background in Griffith's Biograph Films", in *Quarterly Review of Film Studies* 6.1/1981, p. 1125. Quoted in Miriam Hansen, *Babel & Babylon. Specatorship in American Silent Film*, Cambridge 1994, p. 141.

[2] Quoted in the leaflet issued at the exhibition *Harun Farocki. Counter-Music & On Construction of Griffith's Films* at Galerie Thaddaeus Ropac, Paris, June 2009.

Jede Einstellung
steht für einen Raum

Each shot represents one space
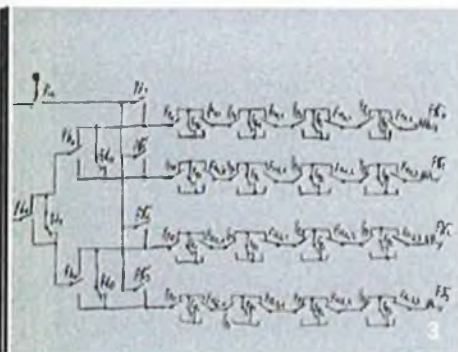
inextricably connected with writing on films: "On the one hand, [the moving image] spreads in space like a picture; on the other, it plunges into time, like a story that its serialisation into units approximates more or less to the musical work. In this, it is peculiarly unquotable, since the written text cannot restore to it what only the projector can produce: a movement, the illusion of which guarantees the reality."[3]

Film scholars had to resort to stills and written descriptions to evoke their object.[4] Farocki's cinematographic take on film historical motifs and individual films has always dealt with the implications of this 'peculiar unquotability'. This goes for his television productions in the 70s – for instance his analysis of Basil Wright's *Song of Ceylon* (1975) as well as for *Workers Leaving the Factory* or the autobiographical reading of some of his own films in *Interface*. Film, as deeply grounded in social and historical circumstances as in a history of visual media and the arts, is a unique tool, altogether different from spoken or written language. The very simple fact that it is possible to speak about film by using the same techniques and material as the film itself, allows a complicated but felicitous marriage between Friedrich Schlegel's romantic creed that a theory of the novel would itself have to be a novel and the materialist impulse of 'textual analysis' in film studies.

The installation mode has provided Farocki with an opportunity to exhibit images in the flexible state where they keep their potential; where they lend themselves to comparison and commentary, where the relation between images becomes as important as the images themselves. The titles of two recent exhibitions make clear that the relating of two images in what Farocki has baptised 'soft montage' is at the core of his poetics. *Nebeneinander* (Side by Side) – an exhibition in Vienna (2007) – points to the duplication of screens that not only refers to Warhol's *Chelsea Girls* (1966) or Godard's *Numéro deux* (1975) but has a more oblique tradition in the slide projections that Bruno Meyer, Herman Grimm and Heinrich Wölfflin introduced and made popular in art history classes since the 1870s,[5] where it provided the basis for iconological and analytical learning and teaching. (TO PLACE SIDE BY SIDE) *One image doesn't take the place of the previous one* – a show in Montréal (2008) – calls our attention to one of the basic effects of this 'side by side' arrangement that Farocki theorised in his article "Cross Influence/Soft Montage".[6] What we touch upon here are the forces and possibilities of images that have been at the core of Farocki's thinking for more than 40 years now.

4

Nobody believed more firmly in the powers of montage than the Russian filmmakers in the 20s. In 1929, when Dziga Vertov made *The Man with the Movie Camera* at the threshold of sound film, the competence in dealing with images had reached an astonishing level. Vertov and his Soviet comrades had the confidence to think

[3] Raymond Bellour, "The Unattainable Text", in Harun Farocki, Antje Ehmann (eds.), *Cinema like never before*, Cologne 2006, p. 118.

[4] Raymond Bellour has done this, amongst others, in a meticulous analyses of precisely *The Lonedale Operator* in 1980; see Raymond Bellour, "To Alternate/To Narrate (on The Lonedale Operator)", in Raymond Bellour, *The Analysis of Film* (1980), ed. by Constance Penley, Bloomington 2000, pp. 262-277.

[5] See Ingeborg Reichle, "Medienbrüche", in *kritische Berichte* 1/2002 [Special Issue: Die Bildmedien der Kunstgeschichte], pp. 40-56. See also Heinrich Dilly, "Die Bildwerfer. 121 Jahre kunstwissenschaftliche DiaProjektion", in *Zwischen Markt und Museum. Beiträge der Tagung «Präsentationsformen von Fotografie»*, Rundbrief Fotografie. Sonderheft 2, Göppingen 1995, pp. 39-44.

[6] Harun Farocki, "Cross Influence/Soft Montage", in this book, pp. 69-75.
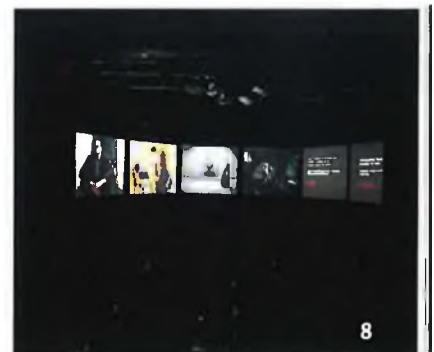
of a cinema that was not centred on human relations, psychology or plot. Abstract structures such as 'communication', 'the city' and its infrastructure seemed to be within the reach of what images could negotiate on their own terms. "Film without titles", Dziga Vertov announces before the film starts. The question of how to represent the structures of a modern city in 2004 – in this case: Lille – brings Farocki back to Vertov and Walter Ruttmann. In *Counter-Music* Farocki shows us that the kind of autonomy of images conceptualised by Ruttmann and Vertov has now migrated into fields that contemporary art production tends to ignore. By coining the phrase "operative images",[7] he hints at the fact that images comparable to those that Vertov looked for, shot and edited in 1929 are nowadays being automatically generated day and night. Machine vision, which Vertov placed so much faith in, has become ubiquitous. In *Counter-Music*, we encounter CCTV cameras used for traffic supervision, a monitor checking a child's brainwaves in a sleep laboratory, filming robots crawling through the canals like moles: images made by machines for technical processes and not intended for aesthetic purposes. Yet while the impact and presence of these types of images has certainly increased, they are rarely taken into consideration as images. Michael Klier's video *Der Riese* (The Giant, 1982) another city-symphony made up almost entirely from surveillance footage, is an obvious model for Farocki's *Counter-Music*. When Farocki wrote about Klier's video in 1983, he sensed that there was something genuinely new in these types of images. Something that made him think of how photographs must have appeared to the first people to behold a still image: "The first photographs – and this can appear over and over again – demonstrated that unimportant people, objects or events can also become the subject of images. Being images in the same way as intended and planned images, they raise the question of hierarchy, meaning or sense are supposed to be."[8]

CCTV-images, uncharged with meaning or sense, are highly ambivalent. On the one hand, they fascinate by their similarities with images that we know. The sewers in Lille trigger associations with the way blood vessels in the human body are depicted in Richard Fleischer's *Fantastic Voyage* (1966) and it is hard not to think of Sam Mendes' *American Beauty* (1999) when a plastic bag floats in the deserted urban space. Images like these generate their own imaginary past, their own forms of suspense and hundreds of stories and narratives seem to lie hidden in them. On the other hand, the lack of subjective agency – "images without a cameraman" – might trigger dystopian fears of a life that has disposed of people behind the camera. *Counter-Music* does not favour either of the two possibilities. If one takes the images seriously the way Farocki does, the distinction between aesthetic and information value recedes. The question rather becomes what these images do and what can be done with them. If there is a metaphor that anchors these images, it is that of circulation and transport itself; a concept that acts like a gravitational centre and that applies to the city's infrastructure as well as to the traffic of images circulating.[9]

[7] Farocki borrows the term from Roland Barthes, who speaks of "operative language" in his book *Mythologies*. One of Farocki's earliest publications is a book review of "Mythen des Alltags", a selection of *Mythologies* that was published in German translation in 1964. (See Harun Farocki, "Der tägliche Mythos", *Spandauer Volksblatt* 16 Mai 1965 and a radio essay on the same topic that was broadcast on 26 June 1965 on Sender Freies Berlin; thanks to Georg Stanitzek who dug up this early material).
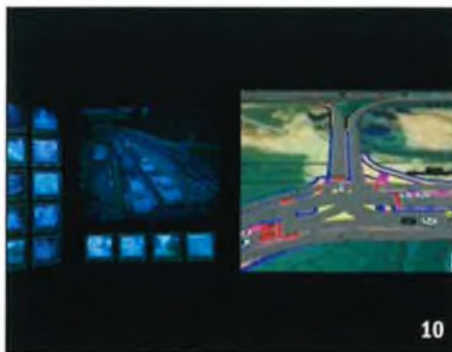
[8] Harun Farocki, "Kamera in Aufsicht", in *Filmkritik* 9/1983, p. 416.

[9] See Michael Cowan, "Rethinking the City Symphony after the Age of Industry. Harun Farocki and the 'City Film'", in *Intermédialités* 11/2008, pp. 69-86, 77-79.

9

10

"Fantastic Voyage"
USA, 1966

There is an irony in gathering so many words about works that find an elegant way of making the images express themselves. I want to conclude with one observation on what makes Farocki's work differ from many other installations dealing with footage from film history. We have all witnessed Alfred Hitchcock's art world revival in the last two decades (from Douglas Gordon to Johan Grimonprez), we all know Matthew Barney's pastiches of Busby Berkeley choreographies. To put it in economic terms, a lot of these works live off the interest that directors, set designers, writers, producers or cameramen have generated through their common efforts.[10] Farocki's installations have a different attitude to the work that has been achieved in film history. Less interested in the iconic glamour that the recognition of well-known moments might trigger, Farocki's installations show images at work and try to work with these images.

In the end, they might even teach us that there is no such thing as film history. There are just different types of images worth scrutinising, considering and learning from.

FOUR ENTRIES FOR A SHORT GLOSSARY OF INSTRUCTIONAL GESTURES REGULARLY USED BY H.F. (To be continued)

CHALKING UP/BLACKBOARD:
Black background, white letters. You can easily imagine a formula like 'Cinematography constructs its own space' chalked up on a blackboard in a classroom or a film studies seminar. Some of the intertitles in Farocki's installation work have this instructional quality. In his autobiographical text, Farocki mentions that his very first video installation *Interface* was initially supposed to be presented with two blackboards: "I guess I was anxious that the production of a two-channel video wasn't artistic enough, so I asked my assistant Jan Ralske to look for some old blackboards. He found some on the street in Berlin-Mitte, where a school building was being cleared out. We had them sent to France by courier. I then chalked some quotations from my work on to them. When the installation travelled to another art space in Nice the blackboards remained in Lille – and since then I have done without any

additional items in my installation works."[11] This blackboard, discarded after the first presentation of *Interface*, reminds me of another blackboard, more than 20 years earlier: the one that Klaus Kreimeier uses in *Die Teilung aller Tage* (The Division of all Days, 1970) when he is teaching Marxism in a classroom. However, the blackboard is as ambiguous an image as the functions of a teacher are. In movies like *Die Schulung* (Indoctrination, 1987) and its sequel *Die Umschulung* (Retraining, 1994) or *Die Bewerbung* (The Interview, 1997), the teachers all work with blackboards or their modern descendant, the flipchart. But are they really teaching?

WORKING WITH ALREADY EXISTING MATERIAL:
One of Harun Farocki's most popular sentences is this: "You don't have to search for new images, ones never seen before, but you do have to utilise

[10] For a sceptical account of the fusions and confusions between contemporary art and cinema see Volker Pantenburg, "Post Cinema? Movies, Museums, Mutations", in *Site* 24/2008, p. 45.

[11] Harun Farocki, "Written Trailers", in this book, p. 231f.

the existing ones in such a way that they become new." There are, however, various ways of utilising existing images. Why do you dissect a bird? In order to eat it? Or because you are interested in the mechanics of flying? 'Feasting or flying' – the film theorist Helmut Färber's question of film analysis, taken up by Antje Ehmann and Harun Farocki's installation work *Fressen oder Fliegen* (Feasting or Flying, 2008) indicates the fundamental modes of dissecting and analysing. In what we have become used to calling 'found footage film' both impulses are inherent in different proportions. The avant-gardes have often striven for gestures of destruction. Even if you want to attack – or feast – an image, you had better study it beforehand.

TO PLACE SIDE BY SIDE:

The single most important analytical tools in teaching art history is the double slide projection, invented in the 19th century. Displaying two slides alternating or in synchronicity makes it possible to present the most diverse relations between images: overall view and detail, original and variation, sketch and final execution are just some of the dynamic constellations that can be demonstrated in the side by side of two images. In his own use of double projections, Farocki refers to forms of 'Expanded Cinema' in the 1960s, but mainly to the impact of Godard: "When Godard presented *Numéro deux* in 1975, a 35mm film that (mainly) shows two video monitors, I was sure that here was the new experience of video editing, the comparison of two images. What do these images share? What can an image have in common with another?"[12] Putting two images side by side moves the question of comparison as a critical operation into the centre. Analytical thinking – always a form of thinking structured by references and relations – finds a spatial articulation. The specific form of display and the configuration of media is manifold: Two pictures at the same height as in *Vergleich über ein Drittes* (Comparison via a Third, 2007), six projected images in a semi-

circle like in *Feasting or Flying*, or two images on adjacent monitors like in *Interface*, or 11 images in a row of monitors side by side on the floor, like in *Arbeiter verlassen die Fabrik in elf Jahrzehnten* (Workers Leaving the Factory in Eleven Decades, 2006) or 12 images of synchronously displaying different ways of depicting the FIFA World Cup Final 2006 (*Deep Play*, 2007). Each of these articulations 'side by side' reformulates the question of which kinds of intellectual operations are either depicted, initiated, suggested or expressed in an autonomous visual grammar.

REPEATING AND VARYING:

One of the four columns that Farocki published in the magazine *film* in 1969, has the title "Repetition and Minimal Variation". At this historical moment, Farocki's interest in didactics is most closely linked to the question of political agitation. In a conversation with Georg Alexander that was broadcast after the Television broadcast of *Inextinguishable Fire* in the same year, Farocki explains his approach: "… the principle of 'minimal variation' tries to rework continuously whatever was introduced in a film or in an argument, tries to let it reappear in a slight variation. Thus the slight variation distances itself from the already familiar and in this way a process can be followed. This is one of the formal approaches one can distill from learning theory, from teaching models following similar rules." There are nearly 20 years between *Nicht löschbares Feuer* (Inextinguishable Fire, 1969) and *Images of the World and the Inscription of War* (1988). And there is another time span of 21 years between *Images of the World and the Inscription of War* and, for example, *Zum Vergleich* (In Comparison, 2009). However different these films are, the principle of repeating and varying images builds a bridge between them.

[12] Harun Farocki, "Cross Influence/Soft Montage", in this book, p. 72.
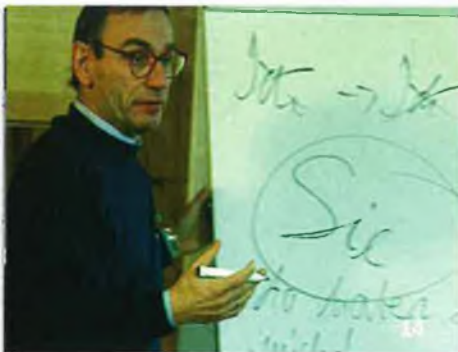
Memory and Montage.
On the Installation
Counter-Music

Christa Blümlinger

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Once Harun Farocki had moved from the cinema to the art space with his first installation *Schnittstelle* (Interface, 1995) he repeatedly made use of the complex system of double projection in order to theatrically stage the virtuality of filmic montage.[1] With the installation *Counter-Music* (2004) – which gives visual 'commentaries'[2] to already existing images by imaginarily extending them – the idea of the interval as the basis of montage is particularly emphasised and carried over into a different conception of intermediate space. Farocki articulates and transposes this idea of Vertov's in order to construct a specific form of the audio-visual memory of social worlds. The original French title *Contre-Chant* refers both to the multi-channel structure of the installation and to the deficiency of surveillance imagery, which lack the 'contre-champ', or counter-shot. The German title *Gegen-Musik* – as well as the English title *Counter-Music* – by contrast, privileges the subversive dimension of visual appropriation.

The basis of this double projection is already existing images. The archival image is never blank here, never a pure witness, but always part of an apparatus of the production and circulation of visual material. Farocki 'writes' history, as it were, when he proceeds from archive material – in *Counter-Music* this would approximate to a history of the heterotopias of a city, for example its 'other' places, as "a kind of simultaneously mythic and real objection to the space in which we live."[3] But it is always a second-degree history – not one constructed from images as traces, but rather a history of the gaze.[4] This type of approach presupposes the idea of the archives, of visual memory and its dispositifs. With Farocki, the description of contemporary images intended for the archive immediately involves a reflection on the historical development of spatial relationships.

Within Farocki's work the historical transformation of labour and its organisation is the subject of a fundamental reflection on the control society, as Gilles Deleuze differentiates it from Foucault's disciplinary society: "The disciplinary societies have two poles: the signature, denoting the *individual*, and the number, or matriculation number, that shows his position in a *mass*. [...] In control societies, by contrast, the essential thing is no longer a signature or a number, but a ratio. [...] It is no longer a matter here of the individual-mass duality. Individuals have become 'dividuals', and masses are now samples, data, markets or 'banks'."[5]

For Farocki the city of Lille is a kind of paradigm for the transition from the industrial era of the masses and production to the post-industrial era of data and services. In the installation *Counter-Music*[6] this change is simultaneously embodied and doubled by another transition which relates the films *Tschelowek s kinoapparatom* (The Man with the Movie Camera, Dziga Vertov, 1929) and *Berlin. Die Sinfonie der Grossstadt* (Berlin: Symphony of a Great City, Walter Ruttman, 1927) to contemporary recordings made by surveillance cameras. While particular shots in the two 1920s films still show individual 'places' (with Vertov, for example, a woman in her flat), the images from today's surveillance cameras primarily show spaces that Marc Augé has called 'non-places' or 'anonymous spaces', for example "facilities necessary for the accelerated locomotion of goods and person (highways,

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[1] For Harun Farocki's change of apparatus in connection with the essay form see also my comments in "Harun Farocki. The Art of the Possible, in Ursula Biemann (ed.), *Stuff it. The video essay in the digital age.* Zurich/Vienna/New York 2003, pp. 98-111.

[2] In his history of the compilation film Jay Leyda defines the film essay, following Kracauer, as a "wise visual commentary" on socially interesting themes. See Jay Leyda, *Films Beget Films. Compilation Films from Propaganda to Drama,* New York 1964, p. 30.

[3] See Michel Foucault, "Des espaces autres" [1967], in *Dits et écrits,* vol. IV, Paris 1994, pp. 752-762, here p. 756. (Michel Foucault, "Of Other Spaces", in *The Visual Cultures Reader,* ed. by Nicolas Mirzoeff, London/New York 2002, p. 232).

[4] In her analysis, in terms of such a history, of Alain Resnais' pioneering film *Night and Fog* (1955), Sylvie Lindeperg refers very convincingly to the "distance between two eras of reading" archive images. See Sylvie Lindeperg, *Nuit et brouillard. Un film dans l'histoire,* Paris 2007, p. 103.

[5] Gilles Deleuze, "Post-scriptum sur la société de contrôle", in *Pourparlers,* Paris 1990, pp. 140-247, here pp. 243-44. ("Postscript on the Control Society", in *Negotiations 1972-1990,* New York 1995, pp. 177-182, p. 180).

[6] First shown in the exhibition *La ville qui fait signes,* Le Fresnoy 2004.

motorway intersections, stations, airports, waiting rooms)", but equally the means of transportation themselves, or shopping centres and amusement parks. The numerically marked video images show transitional spaces that do not integrate the old places, the 'places of memory', which have distinct locations. They embody the control of identity that paradoxically accompanies a visit to anonymous places, but also the excess of time, events and spaces in the contemporary world that Augé analyses as figures of the 'supermodern' (surmodernité).[7]

The installation represents a kind of theatre of memory, and does so in a topological sense: as a spatialising and temporalising arrangement for bringing already existing images into circulation. This arrangement enables forms and gestures from different periods to be compared and the images circulated in a three-fold way within the apparatus of the installation: firstly, between the two projection surfaces, secondly, within each individual video channel and thirdly, through repetitive loops. This gives rise to an interplay of appearance, disappearance and restatement, supported and punctuated by intertitles, that reveals the processual functioning of this archival memory.

The images come from various storage formats and different times: they include excerpts from the so-called 'symphonic' films of the classical avant-garde that are mentioned above, a short extract from the American science-fiction movie *Fantastic Voyage* by Richard Fleischer (1966) and shots from industrial films. Alongside the archival images from the past, *Counter-Music* primarily incorporates functional material from the present like computer images (information graphics, infrared pictures or architectural simulations) and video-surveillance material. Finally the installation also presents footage Farocki shot in Lille, for example in control centres or the city's new business centre.

So *Counter-Music* apparently differentiates itself from the 'symphonic' utopia of the urban films of the 1920s: not only because this installation, in contrast to the silent films, makes use of original sound – which it employs contrapuntally to underline the lack of counter-shots inherent to a certain class of images (above all surveillance images) – but also and primarily because it historicises the enthusiasm of the 1920s for the rhythm of machines in the context of the emergence of the masses. Farocki's analysis of the heterotopias of the control society is characterised by a historical quality that arises from the confrontation with images of different periods.

The initial idea of the work was: "Today's cities are as rationalised and organised as a production process."[8] These parallels were already established through the montage of *Berlin: Symphony of a Great City*, although Ruttmann's technologised vision of transport systems and the working of machines in this cross-section film is subordinated to a homogeneous movement that specifically does not render the heterotopias visible or enable the functioning of the apparatus to be seen. Beyond the problem of the difference or similarity between two types of images, namely between film images and digital or digitised ones, between artistic and functionally oriented images, with Farocki a process appears that heralds the abolition of the representative function of the artistic image. Referring to other examples of

[7] Marc Augé, *Non-lieux. Introduction à une anthropologie de la surmodernité*, Seuil 1992, pp. 43, 48, 100, (*Non-Places: Introduction to an Anthropology of Supermodernity*, London/New York, 1995, p. 34).

[8] Harun Farocki, "Contre-Chant", in Alain Guiheux (ed.), *La ville qui fait signes*, exhib. cat., Paris 2004, p. 106.

contemporary art, Jacques Rancière describes this kind of 'end of images' as a project that has already taken place once before, between the two poles of symbolism and constructivism. So it is the "project of an art liberated from its images, i.e. not only from their traditional figurativeness, but also from the new tension between mere presence and the inscription of history into things, and thus also from the tension between the operations of art and the social forms of similarity and recognition."[9] Rancière ascribes two great forms to this project: on the one hand, pure art ("l'art pur"), as the direct realisation of the idea of the sensuously experiential and self-sufficient form (exemplarily embodied by the poetics of Mallarmé), on the other, the simultaneity of futurist and constructivist art, which actualises itself through self-abolition and "no longer separates art from labour or politics." If Rancière locates an example of the second category in "Vertov's machine eye, which makes all machines run synchronously".[10] Ruttmann's film can be assigned to the first.

In *Counter-Music* we can see how Vertov's 1920s utopia has been both realised and transformed: the cameras are unbound and even more ubiquitous than Vertov's cine-eye; but the automatic surveillance images are disconnected from the human body of the 'kinoki' and are not edited – at most they are subject to a functional image processing. They are furthermore not shown in the cinema, or even on television, but circulate in digital networks. The municipal databanks reveal the current state of surveillance technology, and *Counter-Music* shows how the work of visual control is partially carried out today by 'intelligent' seeing machines: the installation presents the vision of machine eyes that can recognise movement and even react to unforeseen stasis.

Inspired by Vertov and Ruttmann, and proceeding from surveillance cameras, Farocki presents the daily routine of a city. This had been Vertov's utopia. Vertov's idea of the 'cine-eye' (kino-glaz), and his concept of the abilities of a mechanical eye – which not only 'catches life unawares' and records it directly, as if by chance, but also suggests a new perception of the world through the fragmentation of time and space – is not unrelated to Benjamin's concept of the 'optical unconscious' of photography: that the cameras are able to see more than the human eye. For John MacKay the main function of Vertov's montage lies for this reason in his extension of the boundaries of visual perception, and its basis in the belief that a mobile energy which itself cannot be directly portrayed leaves a trace in visible phenomena.[11] Vertov's materialist approach is read by Gilles Deleuze with Bergson: the kino-glaz is a "material eye" and a "machinic arrangement of movement images" that have their correlation in the "machinic arrangement of collective utterances"[12] (which, of course, implies the communist utopia). John MacKay, by contrast, ascribes a transcendental materialism to Vertov that in terms of philosophical history is based on the models of thermodynamics and proceeds from the assumption of a universal energetics.[13]

When the 'Kinokis' take their cameras into the 'turbulence of life', their will to see more seems to be a technological promise that already heralds the video-based surveillance apparatus, although fundamentally differing from it in terms of conception. Vertov defines the cinematic eye of the kinoki cameramen as omnipresent

[9] Jacques Rancière, *Le destin des images*, Paris 2003, p. 27. (*The Future of the Image*, London/New York 2007, p. 19).

[10] Rancière 2003, p. 29. (2007, p. 20).

[11] John MacKay, "Film Energy", in *October* 122/2007, p. 49.

[12] Gilles Deleuze, *L'image-Mouvement. Cinéma 1*, Paris 1983, pp. 118, 119. (*Cinema 1: The Movement Image*, London/New York 1986, pp. 81, 82).

[13] MacKay refers here to Anson Rabinbach's work on philosophical history, see MacKay 2007, p. 49.

and analogous to the "radio eye" as a "film apparatus for hidden observation and recording".[14] Today's surveillance recordings – all of them, whether concealed or not, made in public spaces – are entered into countless archives of shots without *hors champ*, off-screen. What these images lack is montage, which for Vertov[15] already begins with the selection of subject matter.

When *Counter-Music* works with found material ("reproduction", according to an intertitle), it attempts to forge a 'functional link' (in Vertov's sense) between the archive recordings. The idea is suggested here of a *live* thematic selection from the surveillance material according to certain criteria (related to the city's lighting, for example, or the sewage system, in a metaphorical sense, the bloodstream). With Farocki the 'reproduction' of the surveillance images is set against the 'production' of images of the man with the camera: "We show the sleep from cameras already aimed at sleepers", says an intertitle explaining the comparison between the opening of Vertov's film and the beginning of a video loop. The explicit recourse to existing visual archives shows how such images are not merely stored, but that the archives themselves are subject to continual transformation.

Even though today's surveillance images are automatically dated and localised, they lack precisely the organisation of the visible world as a montage process that according to Vertov[16] – here sometimes in contradiction to his own practice – was supposed to begin with the moment of observation by the 'unarmed eye', in which the filming should also participate. So when Farocki significantly draws more on *The Man with the Movie Camera* than on the *Symphony*, he gives this film a special function that goes beyond an ideological or technical urban vision. He borrows certain ideas from Vertov – I will return to this later – that can be deduced more from the films than the writings: ideas that lie in Vertov's formal conception of vision and montage. *Counter-Music* is initially concerned with a comparison of similar forms and gestures: cities used to be planned in relation to the distances covered by workers to and from their places of employment; today's masses rely on underground railways and express trains to take them to their often far-off places of work. The earlier functional footage now embodies the vanishing of industrial work (Farocki incorporates archive material showing wide shots of factory floors, workers at power looms or the close-up of a mechanically driven crochet hook); the disappearance of this type of production involves the formation of new centres, where the movement of individuals is reorganised and regulated. In Lille, one such centre is called "Euralille".[17] One of the architects who took part in the project was Christian de Portzamparc, with his boot-shaped office building, which he calls a 'ski boot', that towers above the central station. This building appears several times in Farocki's installation, in decidedly filmic, aesthetically detached shots that in compositional terms are as opposed to the surveillance recordings and diagrammatic maps as the models and signs of the centre in which the building stands.

The contrast between these two types of images can be described by two concepts from Jacques Rancière, who differentiates between the "ostensive" image, which claims a pure presence in the name of art, and the "bare" or "naked" image, which only bears witness to something. Beyond the ostensive and the naked

[14] Dziga Vertov, "Visitenkarte" (1917-1947), in *Dziga Vertov. Die Vertov-Sammlung im Österreichischen Filmmuseum/The Vertov-Collection at the Austrian Film Museum*, ed. by Thomas Tode and Barbara Wurm, Vienna 2006, p. 97.

[15] Vertov explains the central montage as "choosing the most functional link, proceeding from both the qualities of the footage and the necessities of the subject matter". See Dziga Vertov, "From Kino-Eye to Radio Eye (From the Kinoks Primer)" [1930], in *Kino-Eye: The Writings of Dziga Vertov*, ed. by Annette Michelson, London/Sydney 1984, p. 90.

[16] See Dziga Vertov, "Provisional Instructions to Kino Eye-Groups" [1926], in Michelson 1984, p. 72.

[17] Euralille is a business district that was set up around Lille's new railway station under the directorship of the architect Rem Koolhaas.
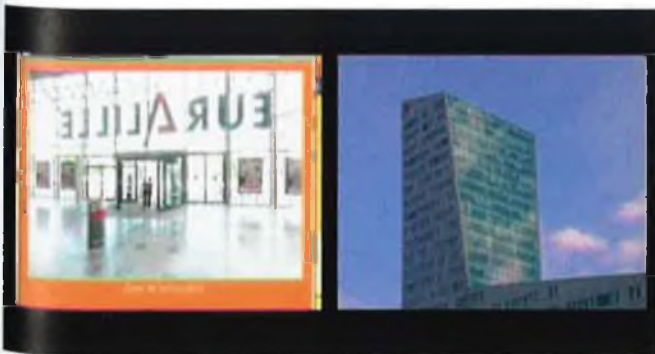
image Rancière also sees, as a project of contemporary art, the "metaphorical" image, which is directed towards the ambiguity of similarity and the instability of dissimilarity. The task of art is by now to "create a local realignment, a singular new conjunction of the images in circulation".[18] In exactly this sense *Counter-Music* not only underlines a historical dimension (through the incorporation of films from the 1920s), but also proposes a reflection on the status and equivocal purpose of contemporary images.

Contemporary or postmodern architecture wishes to embody the urban flow as a high, light, transparent space that Farocki sets against the dark, stony underground.[19] If Vertov portrayed The New Man as a kind of "organised nerve centre" and a "reflection of the industrial era and the socialist society" (E. Roudinesco),[20] Farocki also makes use of the metaphor of the body and the metabolism in order to show the organisation of contemporary society and contemporary urban transport systems as an energetic world. *Counter-Music* presents the city as a place of governmentality in Foucault's sense: as a specific mode of exercising power that results from the process of mechanisation and rationalisation, and as the basis of security dispositifs.[21] The division of space is crucial here: "We live in the era of the simultaneous", writes Foucault. "We are in the era of juxtaposition, the era of the near and far, of coexistence, of the scattered."[22] Governmentality did not originate today. A simple comparison is not enough to demonstrate this.

In *Counter-Music* various different motifs are subject to a complex repetition within each video channel, and also between the two channels of the double projection. In this way, for example, through an alternation of horizontal and vertical shots, the installation contrasts former and contemporary techniques of aligning individuals and controlling their behaviour from a distance. In its comparison between industrial manual labour and post-industrial visual labour, the double projection suggests a convergence: the association of scenes from an industrial film of the 1920s – which today represents a cultural memory of the gestures of textile workers – with those Farocki shot in a traffic-control centre, transforms the latter into a future inventory of human visual labour, which, in turn, will be at least partially rationalised by the digital image-recognition programmes that occasionally surface in the visual loop of *Counter-Music*. The perspective of the industrial film shows the working of machines as a result of the physical intervention of the workers, while the shots from the video-surveillance centre indicate the superiority of a mechanical sight that can increasingly regulate itself. The new, numerically labelled images function as an information display. Their organisation takes up a form of automatism that was already seen in the cinema of the 1920s. Gilles Deleuze describes the digital correlation of the modernist machine-man of the avant-gardes as follows: "The couple of brain/information, brain/city replaces the couple of eye/nature."[23] According to Deleuze the digital image is in a state of constant rebuilding; it abolishes the vertically oriented spatial organisation of the filmic image, thus becoming an opaque surface. This change is a new challenge to the will of form; and as a "new intellectual automatism" it is more determined by aesthetics than by technology, as Deleuze remarks.[24]

[18] See Rancière 2003, p. 33. (2007, p. 24).

[19] Foucault describes the relationship between the location and phantasms of spaces using the opposing concepts of sky and earth. See Foucault [1967], in Mirzoeff 2002, p. 231.

[20] Elisabeth Roudinesco, "Dziga Vertov et le regard contredit", quoted by Jacques Aumont, *La théorie des cineastes*, Paris 2002, p. 98.

[21] This is a continuation of the analysis of the disciplinary society. See Michel Foucault, *La gouvernementalité* [1978], reprinted in Foucault 1994, vol. III, pp. 635-657. ("Governmentality", in *The Foucault Effect: Studies in Governmentality*, ed. by Graham Burchell, Colin Gordon and Peter Miller, Chicago 1991, pp. 87-104).

[22] Foucault [1967] in Mirzoeff 2002, p. 229.

[23] Gilles Deleuze, *Cinéma-2: L'Image-temps*, Paris 1985, p. 340. (*Cinema 2: The Time Image*, Minneapolis 1989, p. 82).

[24] Deleuze 1985, pp. 341-342. (1989, p. 83).
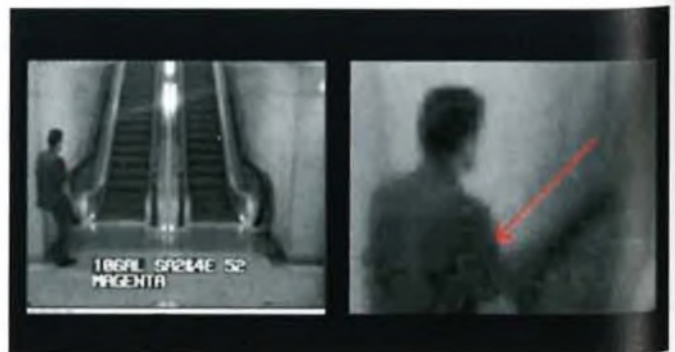
The idea of the Vertov interval, in the way in which Farocki seems to transfer it to his installation, is not directly linked to memory. Yet the internal video memory affects the viewer via the interval as a principle of repetition and as a system of analogies and correlations. How can the interval be apprehended within the double projection? An interval means an intervening time or a space between two things: a gap[25] (hence its significance for the railway, where the lines are divided into sections that are controlled by telegraphic communication systems, which are a central figure in Vertov's films). In the realm of acoustics and music an interval refers to the gap between two tones or notes, measured in terms of their vibration frequencies or according to their relative positions within the diatonic scale. Vertov transferred the idea of the interval to film, and in his texts he developed a concept that initially proceeded from the "inter-image movement".[26] This movement refers in principle to the two meanings of the interval: the difference between two shots or individual images from the same series (Vertov calls this the transition "from one visual stimulus to the next"), and a (larger) gap between two distinctly separated images which Vertov calls the "visual correlation of shots" (this refers to visual composition, lighting, perspective or film speed, etc.). Remaining in the area of music theory, in Vertov we can differentiate – as suggested by Jacques Aumont and Michel Marie with reference to Eisenstein and specifically in relation to *The Man with the Movie Camera* – between two types of the interval, namely the harmonic (i.e. simultaneous, such as in cross-fades) and the melodic (consecutive). By contrast Annette Michelson emphasises the scientific dimension of the concept with Vertov, and its relationship to Einstein's theory of relativity, among other things.[27] In reference to Farocki, Vertov's idea of a "visual correlation of shots" seems most relevant here. Gilles Deleuze underlines its importance in connection with his concept of the perception image, which he adapts from Bergson: "The originality of Vertov's interval theory lies in the way it no longer denotes an opening intermediate space, the introduction of a gap between two consecutive images, but on the contrary the creation of a correlation between two widely separated images that are incommensurable in terms of human perception."[28]

Through a complex montage system of alternating and simultaneous images (sometimes two, sometimes more) Farocki in turn takes up this principle of the interval as a visual correlation between two far-apart images. But he has taken over a further aspect of the interval from Vertov, namely that of the dialectic relationship between movement and stasis. Gilles Deleuze defines the concept of the interval, as it can be extrapolated from Vertov's *The Man with the Movie Camera* (less from his writings), and inspired by René Clair, in exactly this sense:
"The film is fascinated by the urban desert, the city deserted by itself, as if it contained a secret. The secret is a new and further meaning of the concept of the interval: it indicates the point at which movement ceases and from which it can reverse, accelerate or slow down. [...] The point needs to be reached that enables reversal or modification."[29]
Central to Vertov's work is the montage of images of 'life caught unawares' as an act of reading and reflection. The repetition of images within a film, whether

[25] In mathematics an interval describes all the real numbers between two given numbers a and b.

[26] Dziga Vertov [1930], in Michelson 1984, p. 90.

[27] See Jacques Aumont, Michel Marie: *Dictionnaire théorique et critique du cinéma*, Paris 2001, p. 113. See also Annette Michelson, "The Wings of Hypothesis: On Montage and the Theory of the Interval", in *Montage and Modern Life: 1919-1942*, ed. by Matthew Teitelbaum, Cambridge 1992, pp. 60-81.

[28] Deleuze 1983, p. 117. (1986, p. 82).

[29] Deleuze draws here on an analysis of *The Man with the Movie Camera* by Annette Michelson.

rhythmically altered or as single filmstrip and rushes,[30] is pivotal to his filmic thought: on the one hand as a formal, musical principle of variation; on the other as visible form, through which the altering significance and structural relativity of the images reveals itself. Farocki's digital processing of the surveillance images, his momentary isolation of a movement or establishment of an interval all correspond to the freeze-frames in *The Man with the Movie Camera*, which give rhythm to the onset of a movement or an acceleration. Furthermore the restatement of the video images of the sleeping child introduced at the beginning of *Counter-Music* creates retrospection within the video loop. When we first see this child, as an almost frozen, enigmatic image, counter-cut to the sleepers from *The Man with the Movie Camera*, it is virtually a filmic shot. The image is shown a little later, this time linked to the awakening of the urban traffic and graphically 'purified', without data. In its third and final repetition it embodies a kind of guiding stance – the simultaneous beginnings of a film, a body and a city. Thus, Farocki adopts the principles of a "distance montage" (in the sense of Artavazd Peleshian[31]), whose logic follows large-scale rhymes and reprises and the use of "leading shots".

This time Farocki intensifies the moment of awakening by transferring Vertov's method (the alternation between an approaching train and a young woman's morning ablutions) to the installation. But in Farocki's double projection the child does not fill the entire screen, as Vertov's woman does. The child is part of a new, serial rhythm. The video shot is suddenly fed into a digital information display, where it becomes the subject of a diagrammatic representation, like the automatic sight of a machine. The child is numerically labelled, and therefore 'dividual', as one could say in terms of Deleuze. Here an interval (as a movement between images) is created in order to engender a shift in meaning via the inner memory of the installation. From Vertov's animation of the electric man we now come to the new technologies of isolating movement. The determination of an image becomes the sign of governance (Foucault), and in the analysis of its movement we see the degree to which the medical view of the child also belongs to dispositif of control, comparable to the digital-processing technologies used in the 'watching' (Daney) images of urban transportation. Through the dissociation of the two image channels, the apparatus of the installation dramatises Gilles Deleuze's 'interstice' as a new nexus of independent images that can no longer be associated with one another in a simple manner.

In the comparative system that Farocki builds up with his montage we perceive the transformations of seeing in relation to the body: the increasing and automated mobility of the cameras inversely corresponds to the immobility of the viewers, who sit in front of their simulation machines or monitoring equipment, and also to a progressive dehumanisation of seeing, which is replaced by a prosthetic gaze, a mechanical eye, a computer-controlled image-processing application.

The complex construction of this installation gives rise to a work of art that refers to its outer and inner memory as transforming storage. It takes both the archival dispositif and its own exhibition situation into consideration, and in this way it is an expression of the transition from one type of society to another, from one type of labour to another: the shift from a disciplinary society – which still operates

[30] See *The Man with the Movie Kamera* or *Kinoprawda* (no.19, 1924).

[31] See, Artavazd Peleshian, "Distanzmontage oder die Theorie der Distanz", in *Die subversive Kamera. Zur anderen Realität in mittel- und ost-europäischen Dokumentarfilmen*, ed. by Hans-Joachim Schlegel, Stuttgart 1999, pp. 181-203.
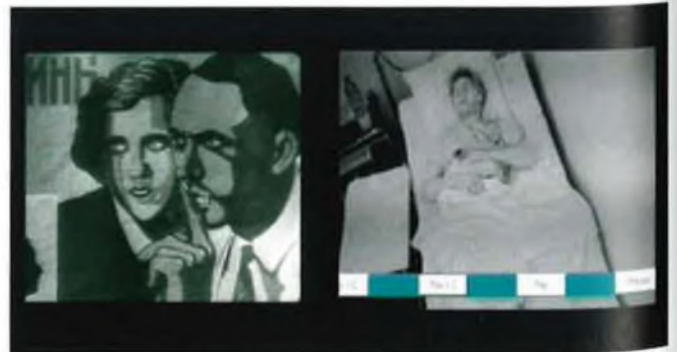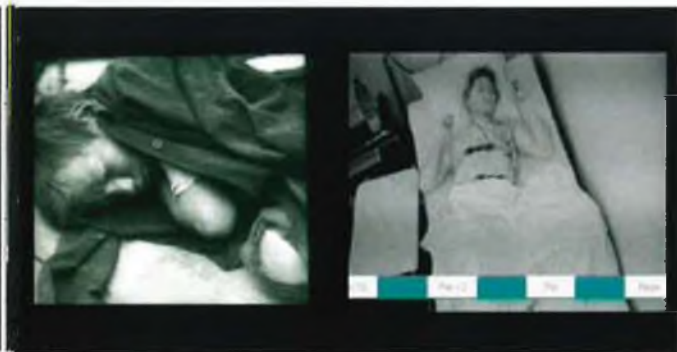
with the mass-individual duality – embodied by the industrial era's crowds of work-
ers, to Deleuze's control society – in which individuals are quantified and mass is
merely a sample. This shift, as *Counter-Music* shows very well, is accompanied by
a moving away from the filmic shot – a window onto the world determined by its
Bazinian frame or depth – to the type of digital image Deleuze calls an 'information
display', which has layers and surfaces, but no visual depth, and no longer creates
an off screen space.

The juxtaposition of material from different epochs within the double projection
allows anachronisms and displacements to become apparent that also indicate
similarities and dissimilarities: the organisation of our cities in the era of industrial
labour and how this has been changed through outsourcing and the new vision
machines. The 'other places' of modernist films are followed by the 'non-places'
registered by the machines of supermodernity (Augé). This comparison corresponds
to a reflection on the function of the so-called new images, which Farocki relates to
the artistic and political utopias of the 1920s. What comes about here is neither
a simple opposition of, nor a homology between photographic and filmic images
from the cinema era and surveillance images from the digital age, but a critical
analysis of the idea of the 'end of images'. This idea is described by Jacques
Rancière as a historical project that evolved from 1880 to the 1920s between
pure and constructivist art. Following Rancière's conclusions, drawn in the light of
contemporary art, what used to be the responsibility of the "criticism of images"
is the new task of art today.[32] If Rancière's analysis suggests a particular reading
of the spirit of current exhibitions, we may, *mutatis mutandis*, apply his reasoning
to the installation arrangement of *Counter-Music*, which itself operates according
to the principle of exhibiting images already in circulation.

In Farocki's installation the montage sets up homologies between the human body
and the city, between railway networks and the sewage system, but also those of a
diagrammatic nature, for example between the functioning of a civil and a military
control centre. For Farocki – and here too is a difference from Vertov – the mean-
ing of the transport systems and the media is bound to the logic of modern wars.
The consideration of symbolic form and sensory discrimination occurs through the
montage as an intrinsic intellectual intervention into image and image, word and
image, sound and image. The montage corresponds to the process of recollection,
namely through exhibiting the dispositif of the archive, through its correlation of
movements and gestures and its complex repetition of individual elements.

[32] See Rancière 2003, p. 33. (2007, p. 24).
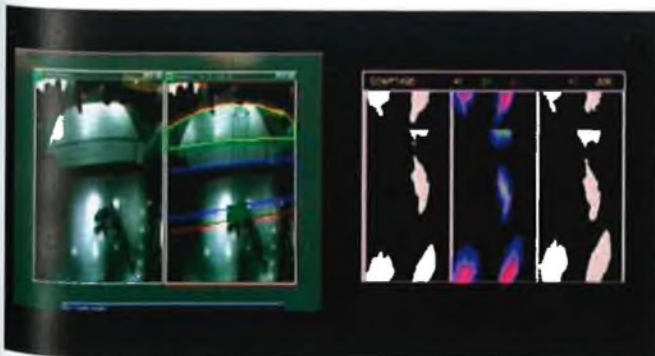
Between the Faces

Rainer Bellenbaum and Sabeth Buchmann

Stills from *Interface*, Harun Farocki Filmproduktion

In retrospect, it seems programmatic that Harun Farocki chose the media-technical term *Interface*, which had become popular in the 1980s, as the title for his first video installation in 1995. Since then the metaphor has spread widely, in the field of media and beyond.

Schnittstelle (Interface) was commissioned by Regis Durand, a curator at the Musée d'art Moderne de Villeneuve d'Ascq, who invited Harun Farocki to make a video installation documenting his working methods. The fact alone of it being a commissioned work, for presentation in a museum, gives *Interface* the status of an artwork. This leads to the question of how Farocki deals with the question of an artwork that is traditionally defined as unique, especially since *Interface* is both a reflection on his television and cinema oeuvre and a continuation of the issues the majority of Farocki's films deal with: an implicit or explicit self-reflection on the media-technical and economic-institutional conditions of image production.

While dictionaries define 'interface' as a term for a boundary area or a linkage between bodies, spaces, (technological) systems, phases, concepts, etc., Farocki's installation invites us to take the term more literally: as an indication of what also lies 'between the faces'. The order of faces in *Interface,* how they encounter, re-enact or ignore each other, is defined by their specific relationships to cameras, monitors and monitors within monitors. On the right image we see Farocki sitting at his editing table in 1995, re-viewing a scene from *Nicht löschbares Feuer* (Inextinguishable Fire, 1969); in parallel on the left image we see him in 1969 playing a witness at the International War Crimes Tribunal in Stockholm reciting an accusation against American imperialism. He speaks either frontally into the camera or reads out the text bent over a piece of paper. So we see Farocki's face some 25 years later in the right image, in close-up and in profile, while behind him a monitor also shows/quotes the same scene from *Inextinguishable Fire*. It is not only the way Farocki looks at himself in his early work that seems abstracted; there is also a subtle distancing in the way in which he re-reads the monologue of the tribunal scene: sometimes delayed, when he at first listens sentence by sentence to the original text, or when he starts repeating the text after a certain keyword; sometimes exactly parallel to the original, knowing the words by heart. Hand, face and voice – these fragmented sensory organs and limbs connect the filmmaker via his editing table to his self-presented media dispositifs: commented observation and considered recollection present themselves both as an intellectual process and as a physical act. Material or immaterial media production can thus be understood as a result of complex transmission processes, which establish a relation between the gaze of actors and viewers as well as their voices, hands and legs. It can be assumed that Farocki's image-construction follows the media-theoretical idea of the technological extension of the human body. But such an interpretation of interfaces is never only descriptive, but also conceptual and rhetorical. Farocki explicitly deals with the interfaces between material images and image-like concepts. "A trope-like a

..

metaphor is also a process of transmission", explains the filmmaker while looking at the two monitors of his electronic editing table, "a transmission of image 1 (playback monitor) to image 2 (recording monitor)".

There are a number of examples of the homology of technical and metaphorical transmission in *Interface*. In one sequence several apparently incoherent images of legs are related to one another. The commentary draws a line from the media manifestations of modern industrial society back to the history of the antique statue. A historical montage like this shows that Farocki uses the term 'interface' more in a semiotic sense than a media-specific one, since he indexically relates the performative mode of production and iconic representation with the technical machine and the industrial order.[1] While comparing excerpts from Lumière's *Workers Leaving the Factory* (1895) with similar motifs from different genres, Farocki asks what the aim of such a consideration could be. And in answer to his question he places next to the moving images of the workers a still photograph of an antique statue of Kritios that – counter to the predominant depiction of symmetry in the Greek polis – is shown in a posture of imbalance. Farocki's spirited analogy between the antique destabilisation of a physical ideal with the movements that marks the workers step out of the factory into the film (and into assumed leisure time) becomes a humorous allegory of the historically sedimented interconnection of body, labour and media when he inserts close-ups of images of himself in jeans, doing leg gymnastics.

When Farocki talks about his early work, referring to Hartmut Bitomsky and his declared programme of making "film scientific and science political"[2], this mode of operation could also be precisely applied to *Interface*, because here the unification of a content-related topic, a technical construction and an aesthetic form – reminding us of the historical avant-garde – incorporates art into the mass media. Such an endeavour corresponds to Farocki's equation of the editing table with a scientific laboratory and a negotiating table; an analogy that also serves to reflect on the aesthetic mechanisms of images in relation to their production condition. Through this he comes to a politicised counterproof of the scientific claim to objectivity that usually occludes its modes of production. The scientist, as Farocki states in his commentary, should not bring his hands into play: as opposed to the manual work of filmmaking the scientific experiment has to legitimate itself as a purely spiritual act.

The claim of making film scientific and science political manifests itself first of all in the deneutralisation of those processes upon which images are based as epistemological objects of knowledge. This also applies to their status as commodity fetish-objects, and therefore to what in a psychoanalytical approach elevates them to objects of our 'Schaulust' or visual pleasure. As an example of this, *Interface* quotes *Ein Bild* (An Image, 1983), a documentary film about a photo shoot for the men's magazine *Playboy*. On the left we see the proceedings of the shoot in the studio: there is a nude woman outstretched on a rostrum in

[1] See Caroline A. Jones, *Machine in the Studio. Constructing the Postwar American Artist,* Chicago 1996, p. 55.

[2] Harun Farocki, *Written Trailers,* in this book, p. 222.

an erotic pose, filmed from a distance. The make-up artist and the photographer enter the frame one after the other in order to adjust the woman's posture and appearance. The parallel image on the right again shows an image Farocki made of himself (1995), initially a close-up of his face that allows the viewer of the installation to watch Farocki watching the scene from *An Image*. Then we see a close-up of his hand making notes on a piece of paper. The montage of the motifs of body, face and hands is very apparent here, because of its relaying of distinct camera positions and recording times. The separation between the scenes at the editing table and the photo studio is distinct but at the same time complicated because we have to watch the different spatial and temporal arrangements in parallel. By combining single shots in multiple ways, Farocki brings about an alternating current of oscillating directions of transmission. The image – or the image montage – exposed to the force field of diversifying camera gazes, does not present itself as an absolute entity but as a constellation of diversion, filtering and regeneration. With image techniques like this, one can relate the claim of making science political by making film scientific to the post-avant-garde of the 1960s and 1970s and their critique of the primacy of the visual and its complicity with the rationalist-positivist heritage of modernism. The montage of descriptive-documentary and narrative-essayistic elements reveals itself as a dialectic of differentiation and recombination of aesthetic and scientific modes of presentation and reception. Farocki presents himself as a mediator at the interface between producer and recipient who takes up exactly the position he addresses: the position of the second-degree observer. It is not the 'truth' of images that is presented here, but the institutional- and role-specific conditions of their production and reception.

So *Interface* equates the claim of the art film since the 1960s that media practice should be understood as an interactive form of communication, as a practice that in the 1980s and 1990s – especially under the influence of postmodern media and technology theory – tended to become a seemingly immaterial form of sign production. Jean Baudrillard described this phenomenon with the term simulacrum. That *Interface* first shows an image of the 16mm editing table on the left – to illustrate the material parameters of filmmaking and their modifications – parallel to an image of the video editing table on the right, recalls a Godardian educational demonstration on the historical development from classical cinema to its simulation under the conditions of the digital age. The delicate touch that Farocki attributes to the gluing of the filmstrip, reduced to the pressing of keys and buttons when working with video-editing tools, now becomes a process of coding and deciphering when working with the computer, as described by Alan Turing. The process of writing and reading that is repeatedly compared to that of showing and viewing in *Interface* is revealed as a sequential transmission from the human spirit to the immaterial machine. So Turing's design of a universal calculating machine aimed at nothing less than the realisation of elementary computational functions on "one-dimensional paper", meaning "on a strip segmented by fields".[3]

[3] Alan M. Turing, "Über berechenbare Zahlen mit einer Anwendung auf das Entscheidungsproblem", in Alan Turing, *Intelligence Service*, Berlin 1987, pp. 17-60, p. 36. (Alan M. Turing, *On computable numbers, with an application to the Entscheidungsproblem*, London 1937).

In the light of technological-historical reflections such as these, which show Farocki's affinity to cybernetic thinking, we asked ourselves what significance this could have had in 1995, when the practice and institution of film was about to be absorbed by media art. To put it differently: should the movement from film towards art in Farocki's oeuvre be seen as a caesura or a logical continuation of his work? Answering this question with regard to the institutional parameters is easy: from this perspective, the installative character of a double projection of two images side by side, at a 90-degree angle or on two monitors is clearly a novelty in Farocki's work. But it is not so easy to provide an answer with regard to his filmic language, because Farocki's works can be related to the tradition of films and videos, for example by Valie Export, Morgan Fisher, Jean-Luc Godard, Yvonne Rainer and Michael Snow, each of which elevated the interface of film and art to a genre of its own by alternating between documentary, fictional and feature films.

The topos 'interface' particularly proposes that Harun Farocki's work participates in the parallel developments between the film and art avant-gardes manifested in the so-called media art of the 1980s and 1990s. Christa Blümlinger alludes to this when she writes that "cinema, including its capacity for expression, has become a privileged topos of contemporary media art".[4] According to Blümlinger, this primarily applies to the function of film as image archive. Since the 1980s, artists and authors have wondered what the culturally leading medium might be – a role that has been ascribed to video technology by Fredric Jameson.[5] At the same time a special awareness of the fast-moving development and unpredictable shelf life of technological formats has been brought about by digital media theory and user experience. The accompanying debates about the question of cultural data storage, as exemplified in *Interface*, touch upon one of Farocki's basic questions: the dialectic of the preservation and destruction of (cultural) memory.

Farocki's reference to the trope of the 'interface' documents the cultural dimension of the intermedia practice of post-classical art movements, a practice into which the documentary film has integrated itself as a seemingly meta-institutional genre of the globalised exhibition business. In his instructive contribution on *Interface*,[6] Hüser pointed to the increased interest of museums, institutions and curators in works by filmmakers as a means of establishing brands: at a time of an unprecedented excess of images, cinematographic, rather than pictorial competence, is called for. At the same time film still plays only a minor role in the institutional context, because it is more difficult to put film on the art market than traditional formats, and only a few institutions can afford the high production and maintenance costs. Although painting is tainted with the reputation of being obsolete, something that is advantageous to its regular revival, paintings are still considered to be the more 'substantial' images.

Such reservations can also be found in criticism of installation art for its inability to implement media-specificity, which jeopardises the critical potential of media

4 Christa Blümlinger, Preface, in *Kino aus zweiter Hand. Zur Ästhetik materieller Aneignung im Film und in der Medienkunst*, Berlin 2009, p. 9.

5 See Fredric Jameson, "Surrealism ohne das Unbewußte", in Andreas Kuhlmann (ed.), *Philosophische Ansichten der Moderne*, Frankfurt a.M. 1994, pp. 177-213. ("Surrealism Without the Unconscious", in Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, Durham 1991, p. 67-97).

6 Rembert Hüser, "Another Topography of Chance (done with the very dear help of 0/1)", in Michèle Thériault (ed.), *Harun Farocki. One image doesn't take the place of the previous one*, Montréal 2007, pp. 93-113.

reflection.[7] A discussion like this is relevant for the consideration of *Interface* and Farocki's subsequent works made for exhibitions, because they tend to be indifferent to the specific art spaces in which they are presented. But ironically, due to *Interface*'s method and content, as precisely described by Rembert Hüser (picture in picture, table in table, monitors in monitors),[8] the viewer is able to closely examine the interrelation of image, media and argument in a differentiated way. The term 'interface' can therefore be understood as a spatial fusion of the filmic and sculptural genre and as a temporal splitting of the entity we usually regard as the edited film image. In the viewer's perception of time, the moving image becomes spatial, and this process is accompanied by a further 'interface' – one related to the minimal sculpture and expanded cinema of the 1960s, and to theatre – to which Blümlinger alludes: in the move from cinema to exhibition space, Blümlinger identifies the complex system of double projection as a condition "for the theatrical staging of the cinematographic montage".[9]

By combining the images according to the patterns of technical interfaces Farocki succeeds in positioning seemingly heterogenous phenomena, which are fed into the conduit system of the montage, against a linear construction of media history: instead of proposing a narrative of technological innovation Farocki's montages format themselves into asynchronous interfaces of political resistance and cultural history – aptly interconnecting the positions of producer and viewer with the data archives that Farocki transfers into the art space qua installation.

It is the *art viewer* – here in a spatial relationship that is different from the cinema – who creates a specific 'interface' between the visual-cinematographic and architectural self-perception in the context of an institution whose topography has for a long time overlapped with the immaterial sphere of mass media. Farocki's media-technological and semiotic-metaphorical method of relaying works with multiple modes of perception virtualises the here and now of the film-as-art experience. In this sense *Interface* anticipates those as yet unrealised hybrid forms of production and consumption of film which may transcend the distinction between the institutions of cinema and art – forms based on fundamental changes in the relation between private and public, as is now being found in the media perception of time and space. In 1995 the entrance of the documentary film into art institutions meant its arrival in a new, wider public domain, which in 2009 has become accustomed to downloading avant-garde films from the worldwide web and consuming them on private screens. So *Interface* particularly seems to anticipate an awareness of such transformations in the production and reception of images, opposing the impending extinction of our knowledge of the specific materiality of images.

[7] See Rosalind Krauss, *A Voyage on the North Sea. Art in the Age of the Post-Medium Condition*, New York 1999.

[8] See Hüser 2007, p. 94.

[9] See Christa Blümlinger, *Memory and Montage. On the installation Counter-Music*, in this book, p. 102

No Cars, Shoot-outs and Smart Clothes

Alice Creischer and Andreas Siekmann

There is an English poem about the Black Dog of Newgate. During the day, it disguises itself as a scavenger and at night it turns into a monster with a furnace for a belly, a heart of steel and wheels for hips. In Newgate, homeless people (the mass of people compelled to leave the countryside after the first wave of rationalisation in agriculture) were either executed for begging or deported to workhouses or the colonies. "The black dog adopted the work of reason and law [...] in order to create a carefully constructed culture of fear that was indispensable for the transformation of manpower into a commodity."[1] The poem is about the fact that no one can utter the dog's name.

"When you have no money for cars, shoot-outs and smart clothes, when you have no money for images which themselves could paper over the cracks in film-time, film-life, then you have to invest your strength in the intelligence to connect the separate elements. The montage of ideas, the *montage* of ideas,"[2] – says the author in the film *Zwischen Zwei Kriegen* (Between Two Wars, 1978) while cutting up graphic images and gluing them into his screenplay.

We deny the logic that this film was made as it was only because there was no budget. We claim that the film was made how it was because it resists the notion of letting film-time elapse as if everything had simply happened by itself – as if the author had filmed the cars, the shoot-outs and smart clothes with the required budget without giving them a second thought. We say that this film dares to do something that perhaps can hardly be understood today: the effort of a thinking against thinking, the effort of opposing the logic of obediently letting time pass and of opposing the obedience to the budget – and it reveals the connection between both.

The narration of the film is set in the same time as Peter Weiss's *Die Ästhetik des Widerstandes* (The Aesthetics of Resistance, 1975). The protagonists of the film and the novel seem to be concerned with the same materialist analyses in the same conspiratorial circles: the Pergamon Altar, the economic monopoly of the steel-and-coal industry, parts of a "theory of the gun"[3] which is written into the diary of *Between Two Wars*.

When we look at them today the powerlessness of the protagonists is obvious, because we are sitting – so to speak – on the balcony below which their history is parading. From our balcony we can see them failing. We also think we can clearly identify their various parties and territories. We can pull things together. Yet we know nothing, for example, about the strength of their politically committed comprehension to point out the violence in all statements, to reveal the falsehood of power and to reject the applicability of the statements that legitimise power.

"If we say that the earth is round and turns on its axis, then we confirm that there are the property-owning classes and the people without property. If we name the basic physical laws, then there is also the division of labour into workers and profiteers, which is as old as the science of physics. [...] We will understand the

[1] Peter Linebaugh, Markus Rediker, *Die Vielköpfige Hydra*, Berlin, Hamburg 2008, p. 45. (The Many-Headed Hydra: Sailors, Slaves, Commoners and the Hidden History of the Revolutionary Atlantic, Boston/ 2000, pp. 54-56).

[2] Peter Nau (ed.), *Zwischen Zwei Kriegen*, Munich 1978, p. 55.

[3] Ibid., p. 15.

monstrosity that determines our thinking only when we get rid of everything we take for granted in our idea of our being on a rotating globe,"[4] says Coppi's mother in the kitchen. Seen from our position on the balcony, there is no monstrosity.

"Part of the energy supplying a blast-furnace in the form of coke is burnt off as waste. Cokeries are powered with four times as much gas than is necessary. Today's engineering task is to ensure that every source of energy, wherever it is produced, is channelled to where it can be optimally applied. We have to set up a network of pipelines between mines, cokeries, steelworks and blast furnaces."[5]

Rationalisation is like a physical law. It conforms to the maximum possible benefit to the interested parties. Every political regulation is considered to be historically obsolete. Like the economy, rationalisation hardly seems politically alterable. It turns the factories into an automated system, the entrepreneurs into functionaries of physical laws and the working masses into its human resource, a reservoir of labourers and consumers. This ideology has perpetuated itself up to the neoliberal offensives of the present. But it has distributed its belief system throughout history into different political positions.

In one of the film scenes set in the year 1925, the chimney baron gives the engineer the following advice: "Write a newspaper article. Write down something like, 'Modern demand is for more production without using more energy, substance and time; rapid expansion or reduction of production without further loss of time or money. Low production costs, economic benefit and therefore better wages due to a precise fixing of the worker into a highly regulated, minute-by-minute production process.' These should be the aims of the organised will to produce."[6] This newspaper article is apparently addressed to social democrats. What kind of monstrosity is at play here with this ideology of technology, utilisation and accumulation? "This is Briey, where we learnt that mass slaughter is the same as mass labour, the trenches and the assembly line."[7] The blast-furnace man shows a woman the tattoos on his chest which mark the battlefields of the First World War. It seems to us that the film's protagonists repeatedly attempt to describe this enormity. They try to explain the emergence of the monopoly of the coal-and-steel industry in order to be able to articulate the following appeal to our imagination: what does it mean when war is a solution to the cyclic crises of capitalist overproduction? When the unusable surplus of commodities and human beings are simply thrown out of the window. How can you recondition people, whose lifetime is disposable, into labour power? How can you describe this adjustment technique that, with increasing efficiency, makes something like this possible – on the battlefield, in the factory, at the periphery? We very often notice how the urgent need to understand this is inscribed in the body and person of the protagonists or their daily activities. The protagonists are participants in this appeal.

[4] Peter Weiss, *Die Ästhetik des Widerstandes*, Frankfurt a.M., 1988, p. 41. (The Aesthetics of Resistance, Durham 2005).

[5] Nau 1978, p. 26/27.

[6] Ibid., p. 51.

[7] Ibid., p. 31. Briey was an ore basin in Northern France.

In a scene set in 1932, the woman meets the blast-furnace man on a bridge. "I managed to have a look at the stenograph of a speech Hitler gave in an industrial club in Düsseldorf. If the world's entire car industry worked at 100% capacity, the entire car stock could be replaced within four and a half or five years. And this holds true for almost every industry. Increased production possibilities have become so high that today's market stands in no relation to them any more. [...] Bolshevism is impeding the worldwide enlargement of the sales markets. This interference can be removed by political decisions. [...] This Hitler guy talks like a Marxist."[8]

In 1970, eight years before *Between Two Wars*, Alfred Sohn-Rethel published his notes from the Mitteldeutsche Wirtschaftstag (Central German Economic Conference – the National Socialist export economy's major think-tank), for which he worked in the 1930s. These notes are an important document of the history of the NS economy. At the same time they reveal an affinity between the concepts of the communist- and National Socialist- planned economies. In the magazine *Konkret* from 1990, Detlef Hartmann quotes from Sohn-Rethel's *Geistige und Körperliche Arbeit* (Intellectual and Manual Labour): "If production is unable to follow the demands of the market any more, then it is necessary to make the attempt to submit the market to the demands of production."[9] Sohn-Rethel calls for the same sanctity of steady productive expansion that governs human life. Hartmann asks himself if a spy or an agent of the National Socialist economy is speaking here. "The history of social antagonism has almost imposed the rationale on us that Marx anticipated with his characterisation of the machine as a 'means of war against the workers'. We know that Taylorism and Fordism [...] were conceived as a form of social violence against non-alienated labour. We know that genetic technology is violence [...] against the basic autonomies involved in securing our livelihood within the tri-continental system of food production. We know that information technology is a subordination of communicative processes. We know the same about German urban planning, psychiatry, medicine, human genetics, etc."[10]

These words sound as yellowed as the paper of the old *Konkret* issue; but at the same time the presumptuousness of being against the entire world appeals to us with the same attraction as Coppi's mother's non-acceptance of the law of the earth's rotation. Peter Weiss wrote his novel in 1975, shortly before *Between Two Wars* (1978) was made. As a result of the first economic depression since 1945 the neo-liberal offensive – with its war economy, its new battles against the classes and the peripheries – began in the mid 1970s; a project that continued in the export-production zones and their sweatshops, in the offices of the commissions and their terms of trade, in the new monopolies of the agro-industries, the so-called green and blue revolution. Politics is the continuation of war by other means, said Foucault reversing Clausewitz.

[8] Ibid., p. 71.
[9] quoted in Detlef Hartmann, "Das gewaltige Werk des Nationalsozialismus" (The Immense Work of National Socialism), *Konkret*, 3/90, p. 48. Alfred Sohn-Rethel was a Marxist economist who worked 'under cover' for the Mittelddeutsche Wirtschaftstag from 1931 to 1936 in order to analyse the political economy of the Nazi state from the inside. [Editor's note]
[10] Ibid.

That by the contradiction,
worked out by Marx,

Why do they both examine the time between the wars, and what do we ourselves find intriguing about this time? It has to do with the historical visibility of a communist workers' movement which was eradicated by its own cadre politics, by the mass murder perpetrated by the NS regime and by a systematic denial that has continued until today.

"I would like to pinpoint the difference in life between us and the exploiters. For example to deal with our differing concepts of time. [...] While they are able to construct a relationship between the past and what is to come, based on everything that has happened to them, our entire life melts away,"[11] says the blast-furnace man to his friend in the pub. So it has to do with an effort to make this history visible – as a counter to the historiography of the powerful. At the same time it is a history that cannot forget the scandal of the permanent exploitation and accumulation of people's entire lives.

There is another visual source from the 1920s that we like especially. In the scene about cars, shoot-outs and smart clothes the author cuts out pictograms of workers from a graphic image by Gerd Arntz about the Spartacist League (1926) and glues them into his diary. Two parts of a graphic image can be seen through the window of the flat shared by the blast-furnace man and the engineer: a montage of *Barracks* and *Brothel* from the series *12 Häuser der Zeit* (12 Buildings of the Time, 1927). The page *Wirtschaftsformen* (Economic Forms) from the *Atlas für Gesellschaft und Wirtschaft* (Atlas of Society and Economy) from 1930 is on the wall of the room in which the industrialist is listening to the engineer's proposals.

Gerd Arntz cooperated with the Cologne artist group Die Progressiven, whose anarcho-syndical political aspirations he shared. His graphic images are a homage to the Soviet movement in Germany and their occupation of factories and barracks. Arntz is enthusiastic about the expropriation of the expropriators, about the idea of taking over their technical apparatus. When the *Atlas* was published he wrote in the newspaper *a bis z* (a to z), the theoretical organ of the Cologne Progressives: "There will no longer be any bourgeois pictorial art. And classifying painters according to the new ambitions in technology, architecture and construction won't be a peaceful undertaking. These distinctions are part of a general rationalisation that is creating the elements that will enable us to suspend today's society. It's still a beginning. But once continued it will be possible to expose our dependencies and possibilities, to analyse our present life, to assert claims and to give emphasis to these insights in order that they become reality."[12]

[11] Nau 1978, p. 47.

[12] Gerd Arntz, "Bewegung in Kunst und Statistik" (Movement in Art and Statistics), in *a bis z*, theoretical organ of the Cologne Progressives, Cologne 1931.

From the perspective of the balcony it is easy for us to denounce this affirmation of rationalisation, but we can't deny the vehemence of the wish to change the political circumstances. Within the continuity of the history of capital the description of the facts becomes banal, given all the futility and repetition – yellowed articles in old political magazines. But they lose their banality if we read them as arguments for a principled refusal to accept the reconditioning of lives into labour, to accept the dead of war or famine as collateral damage from the technical progress of property relations. We need to continue our efforts to analyse and depict them, and we have to shield these arguments from the diminishment of the balcony perspective or their extinction through historiography – and *Between Two Wars* contributes a great deal to this.

Enemy at the Gate.
Harun Farocki's Work on the Industrial Disputes of Film History

Bert Rebhandl

Stills from *Workers Leaving the Factory in Eleven Decades*, Harun Farocki Filmproduktion

There are more ways than one to address the firstness of the "first film in the history of film",[1] *La Sortie des usines Lumière a Lyon* (Auguste and Louis Lumière, Workers Leaving the Factory, 1895). One way to state the matter is this: "The first camera in the history of cinema was pointed at a factory."[2] Factually speaking, this is more precise than "the first film in the history of film", since the history of film is slightly longer than the history of cinema. But it is of course a different 'firstness' that we are speaking about. Although historians know better, *La Sortie des usines Lumière a Lyon* is nevertheless established as the "first time that people in motion could be seen".[3] The moving image originated at this particular scene: a public street, a private property, a crowd of people crossing from one realm into the next and dispersing into an *hors champ* the implications and possibilities of which were soon to be discovered by the makers of early films. When Harun Farocki came up with his first project concerning the motif of 'workers leaving the factory', it was at the time of the centenary of cinema in 1995. It was a time ripe with clips and cuts; one could see a hundred (mostly straight) couples kissing a hundred passionate movie kisses or a dozen scenes with people singing and dancing in the rain. In cinema, precious moments arrive in the form of 'shots', they can be easily assembled according to the needs of increased demand. *Workers Leaving the Factory* (1995) was different, more ambitious and overtly critical of the self-congratulatory mood most people chose to celebrate 100 years of a powerful, but supposedly already dying, medium. Revisiting the 'first' film Harun Farocki found a point of departure from which to dig deeper into the history of the medium. Eventually he came up with several versions and means to communicate this research work: a film entitled *Workers Leaving the Factory*, a text that is closely related to the voiceover of this film but which also gives a bit of context for his approach,[4] and eventually, almost 10 years later, an installation of the same title (with partly the same material, with some significant additions) consisting of 12 parts, each representing one decade in the history of film, and each being a 'reappearance' of *La Sortie des usines Lumière a Lyon,* the very "first film in the history of film".

I will discuss this recent installation *Workers Leaving the Factory in Eleven Decades* (2006) in closer detail, while constantly referring to the earlier film version. As we shall see, Harun Farocki has traded the essayistic quality of the film version for the topical historicity of the installation version, leaving a lot of the explicit assumptions of his earlier work to implication and conjecture, dispensing with the authorial voice that made the film version very much an act of public thinking and intellectual subjectivity while in the installation it is in a way cinema itself that does the thinking.

La Sortie des usines Lumière a Lyon is 42 seconds long. It has been scrutinised over and over again, and yet there are still surprising details about it whenever you actually watch it again. If you don't know anything about the circumstances, then what you see is this: a gate and a smaller door are opened and give way to a crowd of people streaming out of the confines of a property to go their individual ways. The camera is positioned opposite the gate in such a way that the wall with

[1] Harun Farocki, gallery guide, *Workers Leaving the Factory in Eleven Decades*, 2006.

[2] Harun Farocki, "Workers Leaving the Factory", in *Nachdruck/Imprint*, Berlin 2001, pp. 230-246, p. 232.

[3] Voiceover from *Workers Leaving the Factory*.

[4] Farocki 2001. First published in German in *Meteor* no. 1/1995, pp. 49-55.

the smaller door takes up the left half of the image and the open gate is on the right side. In the rear we see a building with an open attic, which, in addition to the ostentatious wall to the left, adds to the impression that this could very well be a stage set. Of course it is not, but then again on a different level it still is. Men and women seem to be part of this crowd in largely equal measure, their appearance is bourgeois rather than proletarian, the women are wearing the long skirts and bonnets of the time, the men predominantly dark suits. Occasionally a gentleman on a bicycle navigates among the pedestrians, and at one point a dog bursts out between the moving people. The most significant detail of the entire documentary scene is this: "One young woman is seen to tug at another's skirt before they part in opposite directions, knowing that the other will not dare to retaliate under the stern eye of the camera."[5] This spontaneous gesture introduces something different to the simple act of leaving a factory and right after that, a movie frame: it adds an element of 'plot', it hints at things we don't know about but can muse over (the two ladies could be close friends, but maybe also united in rivalry over a boy, or they could be a secret couple themselves destined to go home to their unknowing families). The film achieves a new quality with this gesture, it uncovers, in Harun Farocki's words, "the law of cinema narration".[6] One of the ironies of *La Sortie des usines Lumière a Lyon* is that the Lumières made their own workforce the first protagonists of a film of their own. The people we see leaving the factory are employees of the photochemical plant of the Lumières in Lyon, and this first film is possibly even about the transition to cinema itself: people spend their day at the factory, afterwards they may very well not go home straight away but walk into one of the newly established movie theatres and see themselves on screen, or at least, people like themselves in real motion, people 'starring' in a medium that was made to make everyone a star eventually.

The one original sequence by the brothers Lumière and 11 subsequent 'reappear-ances' make up the installation *Workers Leaving the Factory in Eleven Decades*. That sounds like a pretty Platonic premise, first the idea and then all the contin-gent things drawing upon it. But Harun Farocki is no idealist, so we would rather phrase this in the terminology of Aristotle who saw all things being in a constant motion between potential and actualisation. The film by the brothers Lumière, short and basic as it may be, already has all the possibilities of the medium contained in itself: "Only later, once it had been learned how filmic images grasp for ideas and are themselves seized by them, are we able to see in hindsight that the decisiveness of the worker's motion represents something, that the visible movement of people is standing in for the absent and invisible movement of goods, money, and ideas circulating in the industry."[7] All film is therefore an 'appearance', albeit unconscious or involuntary, of something else (potentially "the world itself"[8]), and it becomes a 'reappearance' through its modes of com-munication with other films or 'appearances' of the world, notably the 'first' one. Harun Farocki is a constructivist of the medium in discerning its pragmatic pos-sibilities, but he is an ontologist of the medium in the sense that he maintains a specific indifference as to where the production of meaning ("as if the world itself

[5] Farocki 2001, p. 246.

[6] Voiceover from *Workers Leaving the Factory*.

[7] Farocki 2001, p. 246.

[8] Ibid.

wanted to tell us something") actually originates from – the extrafilmic world, the passive camera eye or the directorial decisions of framing and editing. *Workers Leaving the Factory in Eleven Decades* can be seen as an examination of these very general questions with regards to a specific (political) question which is: why does commercial cinema 'dread' the factory?

These are the 11 excerpts standing in for 11 decades of cinema: from 1899, another Lumière documentary short, *Sortie de la briqueterie Meffre et bourgoin à Hanoi* (very similar to the Lyon scene, with most of the differences being cultural – the barefoot children, the hats – the crucial difference being the colonial helmets of the men guarding the door and handing out money to the workers); from 1912, a short scene from outside a factory in Moscow (inevitably this rather unspecific fragment constitutes a complex temporality since 1912 to us will always only be seen from the hindsight of 1917 and 1989, the epoch of Soviet socialism and its specific expropriation of the working class); from 1916, an excerpt from D. W. Griffith's epic *Intolerance* (an 'industrial dispute' at a stage of ruthless escalation, the cannons directed at striking workers effectively indicating a "civil war"[9] between the classes); from 1926, a famous scene from Fritz Lang's *Metropolis* (the workers changing shifts in military formation, walking like zombies/robots out of and towards an escalator that will take them down – literally and figuratively – to the hellish underworld of modern labour); from 1936, an excerpt from *Modern Times* by Charles S. Chaplin (the worker as the tramp who has nowhere to go, his procrastination turning into insubordination and ending in police custody); from 1952, a piece from *Frauenschicksale* by Slatan Dudow (a female convict allowed to work in a factory during the day looking out for a man after her shift; she has to go back into prison, while he misses her only by a minute and ends up at the gate of the factory as if being imprisoned himself – this suggestion, of course, is already an effect of Harun Farocki's selection of material and specifically of where he makes the cut); from 1964, an excerpt from Michelangelo Antonioni's *Il Deserto Rosso* (Monica Vitti with a little boy at the outskirts of an industrial wasteland that diminishes all industrial disputes, most notably by the apocalyptic noises of a plant that seems no longer a site to fight over but to run away from); from 1968, the famous scene from *La réprise du travail aux usines Wonder* (a female worker on strike protesting not only against the working conditions but also against the appeasement politics of her own worker's representatives); from 1981, a fairly long take from *Trop tôt, trop tard* by Jean-Marie Straub and Danièle Huillet, a scene outside an Egyptian factory that has been occupied by its workers; from 1987, the most unexpected contribution to this installation, a promotion film entitled *Durchfahrtssperren DSP®* demonstrating the robust qualities of contemporary gates by a company named elkostar; from 2000, an excerpt from Lars von Trier's *Dancer in the Dark*, in which Björk and Catherine Deneuve appear as factory workers after the day's labour; their dispute is about the dangers of the work site, the mental absence of the daydreaming working girl (in fact she is almost blind and tries to hide the handicap); a man waiting for the girl gets dismissed.

[9]   Voiceover from *Workers Leaving the Factory*.

The installation in its entirety adds up to a history of the 20th century by conjecture. It becomes topical by establishing locations and constellations and by making them part of a wider history of the medium coming to terms with the political struggles of the era, of the contingencies of those struggles and their interpretation in terms of a philosophy of history (Geschichtsphilosophie) that was always tempted by teleological patterns. The original film *Workers Leaving the Factory* (1995) had already been a deconstruction of the orthodox history of progress of the working people towards a more just society. The installation offers a different take on the 'potentialities' of a non-specific historical situation like a crowd of people leaving a workplace. Let's have a closer look at one example of the 11 'reappearances' of the Lumière's first film: *Trop tôt, trop tard* (Too Early, Too Late, 1981) by Straub/Huillet. On the image level it is very much a remake of *La Sortie des usines Lumière a Lyon*. There is a factory, two gates, a road/square in front of the factory, and people passing by on foot or on bicycles. The scene lasts considerably longer than the 45 seconds of the early film reel, and the longer the film by Straub/Huillet maintains its gaze the more obvious it becomes that these people are not in a hurry, but linger on, walk back into the premises, have a chat or a discussion. That may all be attributed to cultural factors or clichés like the slower pace Eastern societies are sometimes believed to have. But from the voiceover taken from the book *Class Struggles in Egypt* by the Marxist Mahmoud Hussein we know that the factory had been occupied by the work force but whether that is also the case in the actual situation Straub/Huillet were filming is inconclusive but of no account since we search the shot for indications of the struggle anyway, and will find some. *Trop tôt, trop tard* revisits the scene of the original struggle in Neguib in the 1950s some 30 years later. The temporal structure that the title hints at (worker's struggles will always be too early or too late) becomes one attributed to the medium: film always arrives too late in not being a live medium like television, but film also always arrives too early in being an expression of a political subjectivity aiming for the very progress whose linearity is implicated and deconstructed at the same time in the explicitly schematic linearity of Harun Farocki's installation. 11 decades of film history in 11 excerpts show 11 examples of actualisations of a primal scene (Urszene)[10] of cinema. One further aspect of the scene from *Trop tôt, trop tard* is worth mentioning. The framing of Straub/Huillet makes for a good example of an image that in Harun Farocki's words is 'standing in' for the absent and invisible movement which is not the subject of the film in its immediate, denotative sense, but in the sense that there is always more meaning contained in an image than is noticeable at first glance. Above the factory gate there is a railtrack on a metal bridge ending exactly in the right top corner of the frame. It has obviously been designed to transport goods into the factory and out of it. The composition of the frame therefore makes for a strong allegory of the purpose of the plant. The goods are not going the same way the workers are going. There is an apparent discrepancy in the production process that leads goods and people different ways – the image, read this way, can incite the struggle it already documents, however mediated.

[10] Freud's term is related to family affairs and infantile sexuality, but can also be used in a wider sense here, since cinema has its 'primal scene' that had to be suppressed during its coming of age.

Any of the installation channels of *Workers Leaving the Factory in Eleven Decades* lends itself to similar exegeses. The reading of the excerpts demands a work of consciousness (Bewusstseinsarbeit) that is already part of the process of overcoming the restraints of ideology. "Whenever possible films have moved swiftly away from factories", we hear in the film *Workers Leaving the Factory.* To a certain degree this haste even makes its impression on the very film that attempts to get back to the scene so thoroughly neglected by commercial cinema. Farocki tried to make up for the loss by leafing through film history like a wizard, condensing his many finds in an edit of roughly half an hour and in a voiceover full of associations. The most audacious one connects calligraphy and cinema by means of a typical historical transformation: the technical medium appears at the very moment that the belief in the perfection epitomised by the art of the calligraphist is no longer possible.[11] The installation is supposedly less rhizomatic but by means of the principle of 'reappearance' constitutes all kinds of complex relations between the channels and the people looking at the artwork. The working class has all but lost its momentum, a fact that has already been implied in *La Sortie des usines Lumières a Lyon*, which in effect shows the dissipation of a group of people sharing an interest. It is worth noticing that in the voiceover of *Workers Leaving the Factory* the term for the crowd outside the factory gates is 'multitude', at that time still just a word for a random group of people. During the following decade, the term has become a signifier for the next revolutionary class, the proletariat of tomorrow that is more than ever dependent on being able to read its own situation before taking whatever action. In remaking his film *Workers Leaving the Factory* into an installation, Harun Farocki has made the art site into a factory of our times – it produces meaning and consciousness and eventually even a class of people that can be seen day by day at the gates of museums and exhibition spaces entering and leaving by their own free will. This multitude makes the proletariat of former fame and notoriety disappear and reappear at the same time.

[11] Farocki 2001, p. 244.

Harun Farocki and the Romantic Genesis of the Principle of Visual Critique

Nicole Brenez

In June 2009, the Galerie nationale du Jeu de Paume in Paris exhibited two major contemporary artists: Harun Farocki and Rodney Graham.[1] The visitor did not need to look at the labels to identify the author of the various works in the exhibition: if a work involved a dispositif of two or more images, it was certainly the result of the comparative visual argumentation that structures the investigations of Harun Farocki. Under the aegis of Jean-Luc Godard, to whom he dedicated a wonderful book of dialogues[2], Harun Farocki, in all his works, elaborates and unfolds an intensive and meditated form of encounter that we have named 'visual study'. What is visual study? It is a matter of a frontal encounter, a face-to-face encounter between an existing image and a figurative project dedicated to observing it – in other words, a study of the image by means of the image itself.

Let us note to begin with that – deliberately or not – visual study, by its enactments, challenges, even cancels the division of labour between art and criticism. The same enterprise of critical investigation is carried out between Farocki's writings for the journal *Filmkritik*, the soundtracks for his films, his essayistic montages, and his installations in 'soft montage' (comparativism through juxtaposition and putting into series, which transfer to space the temporal principle inherent to the intermittence of film frames in cinema). The vital question that each visual study renews can be summed up thus: "what is an image capable of?" Can an image inform, explain, criticise, argue, demonstrate, conclude, and how? Is it enough, as Jean-Luc Godard claims, to place two images one after the other? Is comparison the be all and end all? And why isn't one image enough; why can't the second image be an absent image – why not one image less?

Harun Farocki – in this respect faithful to Marxist principles – takes advantage of them by cancelling the division between manual and intellectual labour: in *Schnittstelle* (Interface, 1995), the attentive observation of the gestures of the editor at the editing table – in a direct line, of course, with Guido Seeber and Dziga Vertov, but also the *Marcel* episode in Jean-Luc Godard's *6x2* (1976) – allows us to sketch out the common and very concrete territory of speculative and manual movement, territory that the film *Der Ausdruck der Hände* (The Expression of Hands, 1997) will extend further.

The Stakes of Farockian Visual Study: Cinema's Auto-Critique

As a form in perpetual expansion since 1951, that is, since the great Lettrist initiatives in the field of cinema,[3] currently the dominant practice on the cinematography of the avant-garde,[4] visual study emerges with the cinema itself. One can trace the invention back to 1887, to Etienne-Jules Marey's gesture of translating his own chronophotographs of the flight of a seagull into a three-dimensional sculpture, a work that also anticipates all of Futurism, kinetism and abstract art. Marey's initiative resonates with the extremely rich formal use that Harun Farocki makes of the iconography of the extract, the schema, the quantified

[1] HF/RG. *Harun Farocki/Rodney Graham*, Galerie Nationale du Jeu de Paume, 7 April-7 June 2009, curated by Chantal Pontbriand.

[2] Kaja Silverman, Harun Farocki, *Speaking About Godard*, New York 1999.

[3] Isidore Isou's *Traité de bave et d'éternité* (1951), Maurice Lemaître's *Le film a déjà commencé?* (1951), Gil J. Wolman's *L'Anti-Concept* (1952).

[4] From Raphael Montañez Ortiz to Jean-Marie Straub and Danièle Huillet, from Ken Jacobs to Johan Grimonprez, from Brice Dellsperger to Jean-Gabriel Périot.

overview with which the control society abstracts our lives into an organised habitus. In this respect, and in contrast to the majority of artists operating in this field, the enterprise of Harun Farocki does not only study images – as recurrent (leaving a factory, the manufacture of bricks) or crucial (aerial photographs of extermination camps) as they are – but the cinema and the audiovisual itself, grasped in their inaugural logic as instruments among others of the control society.

As has already been established and reflected upon by certain historians in the wake of the work of Michel Foucault, the cinematographic dispositif is not in fact simply the result of a logical technological development,[5] but belongs fully to the history of the technologies of control. Emerging at the heart of a determined cultural shift between the Franco-Prussian War and a World War I that was prepared in all knowledge by the European powers, the cinema participates in concretising the links between scientific research on motion, military industry and control of the body. "If we knew the conditions under which to obtain the maximum speed, strength, or work that the living being can provide, it would put an end to many regrettable errors", wrote Étienne-Jules Marey in 1873.[6] The different techniques of revelation and visual decomposition of motion was meant to eliminate such errors; they would lead to cinematographic recording. As technological dispositif, the cinema serves, first of all, the interests of state and army (the War Ministry financed Marey's laboratory, his Station Physiologique, the cradle of the cinema), which maintained for themselves the privileges of a "financial feudalism", according to an expression by Augustin Hamon, the future father-in-law of Jean Painlevé.[7] In the United States, the researches of Eadweard Muybridge are inscribed within the context of the Taylorisation of labour; in France, those of Étienne-Jules Marey, in the context of the 'rationalisation' of human and animal motion. In both cases, it is a matter of an enterprise of the seising and making profitable of bodies, beginning with chronophotography, passing via cinema, and continuing up to the present in the form of the largest production of images that humanity has ever known through the proliferation of surveillance cameras.

The anthological installation *Deep Play*, conceived by Farocki in 2007 for documenta 12, a juxtaposition of 12 screens reproducing diverse information displays deployed during the France/Italy final of the 2006 World Cup in which the slightest movement on the football pitch and the surrounding area is surveyed, analysed, quantified, and divided up, should be compared here with the exact inverse initiative on the part of another major activist documentary filmmaker, Lech Kowalski. On the same evening, Kowalski filmed, and had filmed in France and Italy, the faces of numerous spectators watching this same final on screens at their homes, in stadiums or cafés. *Winners and Losers* (2007) is entirely composed of these shots without any images of the match, and, like *Deep Play*, follows the game's linear chronology. Hence, where Farocki grapples with the logic of control presiding at the very invention of cinema as machine of recording, Kowalski, for his part, plunges into the popular masses, a festive crowd caught

[5] See the works of Paul Virilio, Laurent Mannoni, Christian Pociello, Marta Braun or Gérard Leblanc.

[6] Étienne-Jules Marey, *La machine animale. Locomotion terrestre et aérienne*, Paris 1873, introduction p. VIII., quoted by Christian Pociello, *La science en mouvements. Étienne Marey et Georges Demenÿ*, Paris 1999, p. 60. [Translated by BC].

[7] See Augustin Hamon, *Les maîtres de la France. La féodalité financière dans les transports, ports, docks et colonies*, Paris 1938.
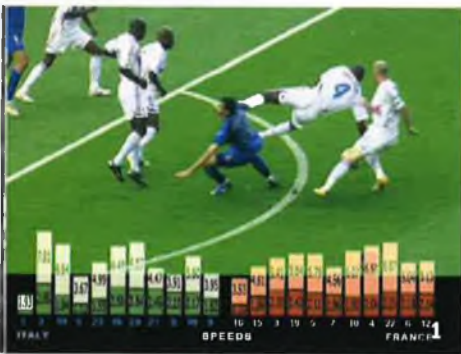
up in a socially sanctioned, even prescribed, activity, high on institutional ecstasies. From these two works in shot-countershot – one objectivising the work of the system of control, the other observing the real-time effects on its targets (the spectators in front of their screens) – a synthesis of an anthropological regime of the current state of administrated life emerges. However, between the Farockian machines of vision that reify us and the Kowalskian voluntary servitude that undermines us, is there still an interstice through which it is possible to breathe? At best, we fall into a dark fissure, a black zone like the interval between two frames, since, as Hegel points out, the analysis of representation involves "the tremendous power of the negative [...] in utter dismemberment", and an engagement with analysis consists no more nor less than in "tarrying with the negative".[8] However, just as Georges Demeny, Marey's assistant, took home the camera that he had prepared for the Station Physiologique and thereby invented fiction, all technology, all objects, all institutions, all logic can be reappropriated, subverted and turned against its own determinations. In response to the invention of cinema as instrument of domestication, there are a number of initiatives that wrest films from their conditions of possibility and reinscribe cinema within another vein of the history of ideas, one linked with a critical conception of the role of the artist (or of the 'producer', since, in its turn, the sullied vocabulary of metaphysics that reigns in the field of art will itself be subjected to a materialist critique). Analysing the fourth sequence of *Vivre sa vie* (Jean-Luc Godard, 1964; Nana interrogated by the police), Harun Farocki points out the preoccupation of a filmmaker concerned with formally liberating his enterprise from its ideological determinations: "This scene also plays with the similarity between filmmaking and police work. The noise of the mechanical typewriter tells us that it is a difficult and never entirely appropriate job to document life, whether in a police station or on a film set."[9] Harun Farocki's visual studies are inscribed in one of the most fertile, active, and reflected traditions of the history of critique that we shall trace through an elaboration of the notion of 'immanent critique' at the turn of the 18th century by the German Romantics, beginning with Friedrich Schlegel and Novalis.

The Theoretical Origins of Immanent Critique

'Immanent critique' consists first of all in honouring the significance of a work that is capable of 'criticising itself', in the professional sense of the term. Friedrich Schlegel formulates the principle in relation to Goethe's *Wilhelm Meister*: "Luckily, it is one of those books that judge themselves, and so relieve the critic of all the trouble."[10] Goethe's novel, published in 1795-96 and originally entitled *Wilhelm Meister's Theatrical Calling*, organises a kind of montage that alternates between chapters of (sentimental) action and chapters containing dialogues on art, its forms and functions. It offers, for example, the eminently modern scene in which Wilhelm discourses on the artistic virtuosity and the sound judgment of the poets while simultaneously burning, one by one, his own manuscripts – which

[8] Friedrich Hegel, *Phénoménologie de l'esprit*, Paris 1977, p. 29. (*Phenomenology of Spirit*, Oxford 1977, p. 19).

[9] Silverman, Farocki 1998, p. 13.

[10] Friedrich Schlegel, *Sur le Meister de Goethe* [1798], Paris 1999, p. 46. [Translated by BC].

might be seen as a source for the aesthetics of destruction. It contains, in a dispersed and obsessional way, an analysis of *Hamlet* and the dramatic works of Shakespeare, "the most extraordinary and most admirable of all writers".[11] To a certain extent, *Wilhelm Meister* can be read (among others things) as the mise-en-scène of aesthetic analysis, and it is not merely by chance that it acted as a source for Godard's *La Chinoise* (1967). Goethe's novel contains, makes explicit, discusses its own criteria of artistic validation: it feeds on the energy of the essay. Hence, it can be said that it continuously makes a theme of the principle of immanent critique. However, this principle cannot be reduced to forms – even expanded ones – of reflexivity. Novalis writes for example: "A review is the complement of the book. Many books need no review, only an announcement; they already contain their own reviews."[12] But under which aspects, by which means? One answer is that criticism as a literary genre finds itself superimposed over the Kantian concept of *Kritik*, which for that generation constituted the culmination of speculative activity. "Our age is the age of criticism, to which everything must be subjected."[13] If, in the case of Kant, *Kritik* is engendered, historically, from philological criticism, which, for the Enlightenment, presided at the rational examination of religious texts, the concept brought with it a transcendental signification of the analysis of the means and limits of all knowledge, of the theory of the a priori conditions of all experience. Here we have the Kantian critique: "maxim of a universal mistrust of all synthetic propositions [of metaphysics], until a universal foundation of their possibility was perceived in the conditions of our power of knowing."[14] Hence, critical activity "consists in going to the sources of affirmations and objections, and the foundations on which they rest; a method that allows one to hope to achieve certainty".[15]

Concerning the specific field of aesthetics, Kant therefore discerns two types of critique: on the one hand, empirical critique, which is content to reflect on particular cases and apply them to the rules of psychology (to relate them to the laws of sensation); on the other, transcendental critique, which is not based on works, but judgment itself, observing in this the functioning of the faculties. The first remains merely an art; the second rises to the status of science. "As art, criticism merely examines physiological (here psychological), and, consequently, empirical rules, according to which in fact taste proceeds (bypassing the question of their possibility) to the judgment of its objects and criticises the productions of fine art; as science, it criticises the faculty of judging them."[16]

The Three Romantic Operations

The members of the Athenaeum will, in their own way, reimport the Kantian concept into the aesthetic field. Under the influence of Fichte's *Doctrine de la Science*, through a sort of enthusiastic submission to the perspectives traced by the reflection of Kant, they will carry out three operations. Firstly, relate, through a perfectly comprehensible *theoretical shift*, their own concept of criticism to the general concept of *Kritik* without dwelling on the concept of 'transcendental critique'

[11] Goethe, *Les années d'apprentissage de Wilhelm Meister* [1795], Paris 1949, p. 149. (*Wilhelm Meister's Apprenticeship*, New York 1917).

[12] Quoted by Walter Benjamin, *Le Concept de critique esthétique dans le Romantisme allemand* [1919], Paris 1986, p. 108. ("The Concept of Criticism", in *Walter Benjamin: Selected Writings, vol. 1, 1913-1926*, Cambridge 1996, p. 152).

[13] Immanuel Kant, *Critique de la raison pure*, preface of the first edition (1781), p. 6. [Translated by BC].

[14] Immanuel Kant, *Sur une découverte*, quoted by Rudolf Eisler, *Kant Lexicon*, Paris 1994, p. 217. [Translated by BC].

[15] Immanuel Kant, *Logique* [1880], Introduction, IV, in Eisler 1994, p. 217. [Translated by BC].

[16] Immanuel Kant, *Critique de la faculté de juger* [1790], Paris 1979, §34, p. 121. [Translated by BC].

that Kant developed for the aesthetic domain. Secondly, make, through a major *qualitative leap*, the concept function in favour of the work itself and no longer the judgment made on it. Thirdly, superimpose, in an effect of *synthetic superimposition* that has proven decisive for our modernity, the theoretical concept of *Kritik* over the concrete activity of criticism as literary genre. While for Kant, aesthetic criticism consisted of examining the domain of sensible knowledge, in order to observe the relations between the understanding and the imagination, the Romantics transpose the Kantian rules to the register of the work itself and will find in this all the logics that Kant disengaged in relation to the activity of knowledge in general. From Kant to Schlegel, one passes, therefore, from a limited and subjective aesthetic, the sphere of the activity of taste ("the faculty of judging"), to an expanded and objective aesthetic, the domain of the work. To some extent, everything Kant elaborated in relation to the work of the faculties (the three *Critiques*) will find itself applied to the artwork. In this way, Kantian *Kritik* allows us to envisage how works work to implement their own certainty, their own necessity. Schlegel announces this enterprise thus: "The whole history of modern poetry is a running commentary on the following brief philosophical text: all art should become science, and all science art; poetry and philosophy should be made one",[17] (where every cinephile will recognise the mould in which Jean-Luc Godard cast a number of his precepts, to start with the fundamental: "cinema at the same time as the theory of cinema"). It was Schelling who would systematically develop the dialectic between art and philosophy, in order to conclude with the surpassing of philosophy by art. Indeed, the *System of Transcendental Idealism* ends with this proposition: "If aesthetic intuition is only intellectual intuition become objective, then it is evident that art is the sole true and eternal organon as well as document of philosophy, which constantly reveals what philosophy cannot represent outwardly, namely, the unconscious in action and production and its original identity with the conscious. For this very reason art occupies the highest place for the philosopher."[18] The hypothesis could be made that, historically, one of the powerful tendencies of the history of aesthetic ideas since the 18th century will consist in an increasing use of the accomplishments of transcendental philosophy in the field of art. However, to stay at the origins, the transfer operation of the Kantian *Kritik*, and its superimposing over criticism as genre, constitute the two conditions of possibility that will liberate the assembled resources through the term immanent 'critique'. The philosophical ground from which the immanent critique emerges is the transposition to the register of the artwork of that which Kant elaborated for the register of human reason: an absolute consciousness of oneself to attain the autonomy of the will, which the Romantics will translate into integral freedom in self-determination.

The Five Dimensions of Immanent Analysis

Let us attempt to logically classify the elements put to work in the notion of 'immanent critique', which, in the case of the Romantics, was not the object of an

[17] Friedrich Schlegel, Critical Fragment no. 115 [1798], in Philippe Lacoue-Labarthe, Jean-Luc Nancy, *L'absolu littéraire. Théorie de la littérature du romantisme allemand*, Paris 1978, p. 95. (*Friedrich Schlegel, Lucinde and the Fragments*, Minnesota 1971, p. 115).

[18] F. W. J. Schelling, *Le Système de l'idéalisme transcendantal* [1800], Louvain 1978, p. 259. ("System of Transcendental Idealism", in *The Rise of Modern Mythology, 1680-1860: A Critical History with Documents*, Indiana 2000, p. 321).

..

exclusive categorical definition but was elaborated for the sake of a constellation of affirmations and propositions. We shall therefore try to understand its instrumental character, its field of operation, its strategic nature, and, hence, the way in which it continues to act and to exert its effects in the work of Harun Farocki. We shall distinguish five principal components.

1. The aim of criticism is to relate the singular work to a historical whole of art.

Commenting on Lessing, Schlegel writes: "The distinction between the genres, when it is accomplished in a fundamental way, leads sooner or later to a historical construction of the whole of art and poetry. However, this construction and knowledge of the whole has been set up by us as one of the fundamental and essential conditions of a criticism that would properly fulfil its high destination."[19] It is in this way that the notion is anchored in classical aesthetics, the aesthetics of systems (from Baumgarten to Kant, to use a traditional periodisation[20]); and it is precisely what the specification and the putting to work of the principle of 'immanent critique' will allow to surpass. By dint of cultivating the singularisation of the work, its immanent powers, the model of the system will dissolve to make of each work a 'whole' in itself that is capable of constructing its own legitimacy – not as a result of any predetermined ensemble, but by participating in the constitution of an ensemble as historical sum that criticism will have the means to organise. However, here, Schlegel, more precisely, constructs criticism as a synthetic activity, which allows him to attain 'its high destination': "One should think of criticism as a middle term between history and philosophy that binds both, in which both should be united into a new third term."[21] In this task, it is possible to make out the horizon of the Farockian enterprise: the elaboration of a critical field in the form of a visual toolkit that is at once capable of revealing the ideological traits at work in each historical phenomenon (a gesture, the expression of a face, the movement of a body in space ...) and to constitute a speculative ensemble that is not doctrinal but operational, autonomous, and which allows reflection to have a direct and concrete link with collective history.

2. Criticism is a method and is dedicated to structure.

If criticism can guarantee this synthesis between history and philosophy, this is not at all in the name of general and accommodating ideas. As Schlegel writes: "since Kant [...] it is in referring each particular aesthetic sentiment to the sentiment of the infinite or to the recollection [*Erinnerung*] of freedom that the dignity of poetry has at least been redeemed,"[22] but, as he writes, criticism has not benefited much from this. On the contrary, criticism gains its speculative legitimacy when it shows itself capable of grasping the structure of the work, "the finest property of its whole" according to his beautiful expression: "Nothing

[19] Friedrich Schlegel, "L'essence de la critique" [1804], in Lacoue-Labarthe, Nancy 1978, p. 413. [Translated by BC].

[20] See Armand Nivelle, *Les Théories esthétiques en Allemagne de Baumgarten à Kant*, Paris 1955.

[21] Schlegel [1804], p. 415. [Translated by BC].

[22] Ibid., p. 412. (p. 111).

is more difficult than to be able to reconstruct, perceive, and characterise the thought of another in the finest property of its whole. [...] One only understands a work, a spirit, when one can reconstruct its movement and structure. And this fundamental understanding that, if it were to be expressed in a particular word, is called 'characterisation,' is the true calling task and inner being of criticism."[23] In the case of Farocki, this work of "characterisation" (structural elucidation) operates with the help of a montage that is increasingly simple and increasingly powerful. Conscious of the specificities of his medium, Harun Farocki no longer places the confrontation between small singular bodies and the great movement of collective history at the centre of his enterprise, but instead the confrontation between dominant representations and the critical analysis of images. *Industrie und Fotografie* (Industry and Photography, 1979), *Etwas wird sichtbar* (Before your Eyes Vietnam, 1982), *Peter Lorre – Das doppelte Gesicht* (The Double Face of Peter Lorre, 1984), *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988), *Stilleben* (Still Life, 1997), *Erkennen und Verfolgen* (War at a Distance, 2003) ... In 16mm, then in video, the war of images conducted by Farocki participates in the development of a visual studies where the function of the word is not to subject the image to the logos, but to establish forms of association that lead from one image to another, to occasionally come back to a preceding one, enriched by the journey. Therefore, the surpassing of visual studies is found in the series of films that observe with vigilance, and preferably with no accompanying commentary, the way in which bodies are assaulted, trained, subdued, and worn down by the ensemble of technologies of control. The simple juxtaposition and serialisation of the sequences will be enough to characterise the mutilation. *Die Schulung* (Indoctrination, 1987), a film of a seminar in which executives are taught practices of persuasion, the masterpiece *Leben-BRD* (How to Live in the FRG, 1990), on the forming of behaviour in different professions (police academy, midwife training school, insurance company), *Der Auftritt* (The Appearance, 1996), on the world of advertising and logos, *Die Bewerbung* (The Interview, 1997), *Die Schöpfer der Einkaufswelten* (The Creators of Shopping Worlds, 2001) are ethnological films merited by the administrative and mutilated live of the Western world, whether capitalist or communist. In this respect, *Transmission* (2007, on the compassionate gestures of visitors confronted with contemporary memorials) or *Zum Vergleich* (In Comparison, 2009) reinvest the Farockian enterprise with traditional motifs of ethnological cinema, while no longer requiring archival images, even images from contemporary archives; with the same creative gesture, Harun Farocki is able to assume the production of the image and its own critical characterisation, to achieve more complex and suspended significations.

3. Criticism is a text and becomes a work of art.

For the Romantics, to disengage the structure, to name the "characteristic" as reflective activity, becomes a work of art in itself. "A characteristic is a critical

23 Ibid., p. 416. (Lacoue-Labarthe, Nancy 1978, p. 105).

work of art, a *visum repertum* [discovered perspective] of chemical philosophy."[24] One of the principal claims of the Athenaeum will have been the fusion of poetic and exegetic activity. "Poetry can only be criticised through poetry. A judgment on art that is not itself a work of art, either in its substance, as the presentation of a necessary impression in the state of becoming, or through a beautiful form and liberal tone in the spirit of ancient Roman satire – has no civil rights in the realm of art."[25] Because it is addressed to the structure, because it works on its own forms of exposition, exegesis is therefore on equal terms with its object of investigation. Hence, both are works of art, both produce the work of art, both put art to work. Why? Because (a conception inherited from Kant), the work being a reflective activity of the faculties, criticism works to manifest this structuring activity and, as a result, sheds more light on its functioning. Therefore, to speak of 'immanent critique' signifies precisely that the exegetical activity consists in uncovering, making explicit and unfolding the reflective and structural dimension through which the work is work. "Criticism of a work is [...] its reflection, which can only, as is self-evident, unfold the germ of the reflection that is immanent to the work."[26] It is here in particular that the work of Harun Farocki distances itself from the Derridean concept of 'deconstruction', with which it maintains numerous connections but to which it should not be reduced, as well as the symptomatic analysis of Althusser to which it appears historically as the visual equivalent. In its very diversity, the visual critique practiced by Harun Farocki does not consist principally in demonstrating but in unfolding images onto themselves, even if this only involves placing them side by side. In this respect, it does not merely deconstruct the image; it makes it germinate (to adopt the botanical vocabulary of the Romantics). It therefore engenders creative forms, revealing itself as the heir to the poets of the Athenaeum, a heritage that is of course hybridised by the reflection of Marx (which is drawn in part from the same sources). In this fascinating lineage, which leads from Schlegel to Farocki via Marx and Godard (and which of course it is necessary to extend and clarify), a crucial moment is found in constructivism and more particularly in the 1924 manifesto of the Projectionist Group, *First Discussional Exhibition of Associations of Active Revolutionary Art*: "The artist is not the producer of consumer objects (cupboard, picture), but (of projections) of the method of organising materials."[27] The visual critique practiced by Harun Farocki has something of the invention of a kaleidoscope that can be used to elucidate rather than hypnotise: starting with the image itself, he deduces the filmic configurations that will allow the manifestation of political and historical functions. These configurations determine the forms of visual studies.

4. Criticism liberates the concept of art.

Walter Benjamin summarises this logical movement thus: "In this procedure, the critique is not meant to do anything other than discover the secret tendencies of the work itself, fulfil its hidden intentions. It belongs to the meaning of the work itself – that is, in its reflection that the criticism should go beyond the work and

[24] Friedrich Schlegel, Critical Fragment no. 439, in Lacoue-Labarthe, Nancy 1978, p. 175.

[25] Ibid.

[26] Benjamin [1919] 1986, p. 124. (Benjamin 1996, p. 159).

[27] John E. Bowlt (ed.), *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934*, New York 1976, p. 240.

make it absolute. This much is clear: for the Romantics, criticism is far less the judgment of a work than the method of its consummation."[28] Having grasped the structure of the work, reflecting its own place in the dynamic of art, criticism becomes, as it were, an extension of the work, and, enveloping it in its energy as in a garment woven from historical knowledge, relates both to the general becoming of art, no longer as a fixed ensemble of canons and rules, but as a product resulting from the juxtaposition of singular works. A fragment by August Schlegel illustrates this reversal between the work (legitimate and legislating) and the bad jurisdiction of art (reduced to a rule): "People criticise Goethe's poems for being metrically careless. But are the laws of the German hexameter really supposed to be as consistent and universally valid as the character of Goethe's poetry?"[29] One sees that this decisive operation (art as result of works and no longer as canonical doctrine) rests on the technical primacy of analysis that Benjamin describes in these terms: "not only did Schlegel's concept of criticism achieve freedom from heteronomous aesthetic doctrines [relating art to something other than itself], but it made this freedom possible in the first place by setting up for artworks a criterion other than the rule – namely, the criterion of an immanent structure specific to the work itself."[30] In other words, conceptual freedom is gained by means of the analysis of the singular immanent structure of singular works. Once again, the historical example is *Wilhelm Meister* studied by Schlegel, "the absolutely new book and the only one that can be understood on its own terms." Novalis generalises the case and provides the very formula of immanent critique: "To find formulae for individual works – formulae through which they can be understood in the most authentic sense – is the business of an artistic critic, whose labours prepare the way for the history of art."[31]

The work not only constructs its own concept of art, its own aesthetic horizon, but also its own context. It is the Romantic metamorphosis of the concept of art into a dynamic idea of art that Schlegel formulates thus: "An idea cannot be grasped in a proposition. An idea is an infinite series of propositions, an irrational magnitude incapable of being posited, incommensurable [...]. Yet the law of its progression can be laid down."[32] Such propositions constitute the possibility of the dialectic that will occupy the artists of the 20th century, that is, to assure the surpassing of art, to leave the symbolic to rejoin the field of action and in doing so to revive de facto the seminal reflection of Friedrich Schiller: "to dedicate one-self to the most perfect of all artworks, to the construction of a genuine political freedom."[33] Harun Farocki's work can be seen as a great speculative journey on the path of transforming criticism into visual activism: immediate visual critique with *Nicht löschbares Feuer* (Inextinguishable Fire, 1969), which transforms a conference into a performance, an intellectual demonstration into a concrete gesture; visual critique in the form of a documented investigation of the audio-visual industry (*Single. Eine Schallplatte wird produziert*/Single. A Record is Being Produced, 1979; *Ein Bild*/An Image, 1983 ... up to *War at a Distance* and *Deep Play*); criticism in the form of visual studies of images and representations fuelled by logical conclusions (*The Double Face of Peter Lorre, Images of the World and*

[28] Benjamin [1919] 1986, p. 111. (p. 153).

[29] August Schlegel, Critical Fragment no. 6 in Lacoue-Labarthe, Nancy 1978, p. 81.

[30] Benjamin [1919] 1986, p. 115. (p. 155).

[31] Novalis quoted by Benjamin, ibid., p. 115. (p. 155).

[32] Quoted by Benjamin, ibid., pp. 139-140. (p. 168.).

[33] Friedrich Schiller, *Lettres sur l'éducation esthétique de l'homme*, Paris 1943, p. 87. [Translated by BC].

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the *Inscription of War*, *Aufschub*/Respite, 2007), or, with a minimalist concern typical of Farocki's style, by confrontation (*Still Life*), by serialisation (*Arbeiter verlassen die Fabrik*/Workers Leaving the Factory, 1995), by simple reproduction (the group of films on the training of employees and, more generally, citizens, of which *How to Live in the FRG* doubtless constitutes the filmic monument and *Deep Play* the formal culmination).

In this respect, Harun Farocki's work, like that of Guy Debord and Jean-Luc Godard, confirms Pierre Restany's affirmation: "One of the characteristics of the 20th century avant-garde is this: the self-criticism of the visual fact through its unavoidable chain reactions has been a determining factor in all other areas of creation. The specialists of visual language have a fundamental responsibility: they condition more or less directly the evolution, and renew it with the entire structure of contemporary language."[34]

5. Criticism liberates forms.

Immanent critique therefore liberates, simultaneously, both artistic and exegetic forms, this distinction no longer being anything other than a distinction of genre, not of status. Attached to structural singularity, criticism, according to a logical tendency, privileges singular structures. The classical models of totality and totalisation dissolve; faced with the potentialities of structural invention, each part is invited to discuss its belonging to the whole. Schleiermacher uses this superb political metaphor: "poetry is a republican speech: a speech which is its own law and end unto itself, and in which all the parts are free citizens and have the right to vote."[35] The poetic is defined thus: no longer as something that obeys the rules of organisation and therefore a conventional distinction between prose and poetry (in the limited sense), but as something that develops its own particular modes of organisation. Each moment of the novel – the field of investigation privileged by the Romantics for this reason – is capable of developing its own legitimacy. "The style of the novel must not be a continuum; it must be a structure articulated in each and every period. Each small piece must be something cut off, delimited, a whole on its own."[36] Hence, at the opposite pole of the great systems of classical aesthetics, the Romantic perspective is one of formal diversity, a variety without end, without totalisation and without finitude. Such is the vision of the last fragment of the Athenaeum: "Universality is the successive satiety of all forms and substances. Universality can attain harmony only through the conjunction of poetry and philosophy (that is to say, through criticism); and even the greatest, most universal works of isolated poetry and philosophy seem to lack this final synthesis. They come to a stop, still imperfect but close to the goal of harmony. The life of the universal spirit is an unbroken chain of inner revolutions."[37] The sole possible synthesis can only operate from the outside, by finding an external boundary to this infinite diversity. Schlegel calls this outer limit, sublimely: 'the feeling for chaos'. "Versatility consists not just in a comprehensive system but

[34] Pierre Cabane and Pierre Restany, *L'avant-Garde au XX° siècle*, Paris 1969, p. 10. [Translated by BC].

[35] Friedrich Schleiermacher, Critical Fragment no. 65, in Lacoue-Labarthe, Nancy 1978, p. 88.

[36] Quoted by Benjamin [1919] 1986, p. 148. (p. 172).

[37] Friedrich Schlegel, Critical Fragment no. 451, in Lacoue-Labarthe, Nancy 1978, p. 177.

also in a feeling for chaos outside that system."[38] Symmetrically, exegesis goes in search of its own forms. One knows that, for the members of the Athenaeum, the supreme manifestation will be the *Witz*, the sudden insight. However, the *Witz*, if it is best manifested in the brief form of the aphorism, even in extreme fragmentation, can make its ironic energy radiate everywhere. (Schlegel, in the *Ideas*, writes "iridesce.")

First of all, in silence: this is the refusal of exegesis, radical critique, since it suggests that in the object there is not the least germ to unfold. Afterwards, in all possible literary forms: epistle, dialogue, dissertation, poem, novel, sketch, essay, forms instituted or invented for the occasion. This, of course, recalls the work of Harun Farocki, which operates according to similar principles, not only in the diversity of his visual studies, but also in the free circulation between articles, diagrammatic images inside the films, the return of films in the form of books ... The same observation applies to the manner in which the films are circulated: sometimes projected, sometimes installed, sometimes juxtaposed in space, sometimes compared in the course of a film programme. Thus in March 2006, given carte blanche at the Film Museum in Vienna, Harun Farocki and Antje Ehmann placed Farocki's films in the context of certain classics of what we would call 'films about filmmaking', the film on the manufacture of images and stories: *Sullivan's Travels* (Preston Sturges, 1941) *Bellissima* (Luchino Visconti, 1951), *The Bad and the Beautiful* (Vincente Minnelli, 1962), *La Ricotta* (Pier Paolo Pasolini, 1962), *Le Mépris* (Jean-Luc Godard 1963*), Otto e Mezzo* (Federico Fellini, 1963), *The Stunt Woman* (Ann Hui, 1966), *Everything for Sale* (Andrej Wajda, 1968), *Beware of a Holy Whore* (Rainer Werner Fassbinder, 1971), *Passion* (Jean-Luc Godard, 1982*), Through the Olive Trees* (Abbas Kiarostami, 1994), *Sauvage innocence* (Philippe Garrel, 2001). They titled the series: *Wie in einem Spiegel/*As in a Mirror.[39] In choosing this particular body of films, from amongst the multitude of films on the making of films – one would have expected Farocki and Ehmann to select Dziga Vertov's *Man with a Movie Camera* (1929), Jean-Luc Godard's *Le Gai Savoir* (1968), Al Razutis' *Visual Essays* (1973-82) or Kirk Tougas' *The Politics of Perception* (1973), not to mention Hellmuth Costard's *Der kleine Godard* (1978) – one grasps the effect not of the mirror but of a feedback produced by the confrontation: on the one hand, the novelistic and more or less autobiographical tradition of the film of grand fiction on the cinema; on the other, the analytical, documented, serial and universalist work of Harun Farocki. The two sides of a mirror that, like certain video installations, at the obverse and reverse of the infra-thin screen diffuse a different image, without it being possible to discern the electronic layer from which they radiate. Not only is the cinema not a mirror of the world, which we knew already, but above all, the mirror, as it is re-elaborated in the series programmed by Farocki and Ehmann, is revealed, not as a simple reflecting surface, but as a lens cut for a giant telescope.

[38] Friedrich Schlegel, "Ideas" [1800] no. 55 in, Lacoue-Labarthe, Nancy 1978, p. 212.

[39] The title of this film programme was chosen by Alexander Horvarth, director of the Film Museum Austria. [Editor's note].

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From the preceding initiatives, it follows that exegesis, no longer being dedicated to the secondary and the consecutive, but still participating in poetics – in the case of the German Romantics reinvents its place and its connections with the work.

Its place: traditionally, exegesis comes after the work, assuring it a future; but it is also co-present, simultaneous to the work as simple unfolding of immanence; and it can also anticipate the work, constituting its origin and past. The characters in Schlegel's *Dialogue on Poetry* bring their discussion to a close with this proposition: "Ludovico: do you by chance consider it impossible to create future poems a priori? Antonio: Give me ideas for poems, and I dare give you this power."[40] Thus, exegesis can be, at different times or simultaneously, the past, present and future of the work.

Its relation to the object: confronted with a major work, exegesis works fervently to disengage the structure, and it is not enough to know the whole of history and the whole of philosophy to 'characterise' the force of a genuinely new work, since it will be the object of a pure initiative. On the other hand, faced with a mediocre work, the immanent toolkit becomes immediate: the title, the preface, the first page, is sufficient to characterise the work. Hence, one imagines a *readymade* criticism that would be content to mention the title of what it reviews, and everything would be said. In his *Dialogues*, Novalis sketches the principle: "Often the title is, in physiognomic terms, quite legible. The preface is also a subtle paper knife. [...] The preface is both the root and square of the book, to which I would add that it is simultaneously nothing other than its authentic review."[41] It is exactly this principle that presides in the case of Harun Farocki, in the series of films based on sequences showing scenes of training: less post-Situationist *détournement* than 'theoretical readymades' in which the placing of the sequences creates a theory (in three senses of the term: a setting out, an elucidation; and a verdict) of socialisation in an authoritarian regime. The gesture of sampling can possess more heuristic power than a detailed commentary, and pure immanent criticism, in this particular case, equals a radical self-criticism.

The way in which exegesis conveys its object, occasionally merging with it entirely, or, conversely, reducing it, marginalising it, even pushing it to outside the realms of analysis, represents a field of infinite methodological possibilities. The work of Harun Farocki, in this respect, offers a reservoir of points of departure and inexhaustible propositions. We shall mention only one drawn from the text "What an Editing Room Is" (1980): "the editing room is an office for film; in other words, nothing could be so critical of television's conceptual and practical work than showing unedited images all day long."[42] Let us note that Philippe Grandrieux put the idea into practice at the end of the same decade, since in 1987, in opposition to all the established codes for televisual information, he initiated *The world is everything that is the case*, an experiment on a local television channel that invented a new pathway through the series *Brut*, broadcast on Arte in 1996. It was a matter of broadcasting blocks of reality, of newly filmed footage and sequences

[40] Friedrich Schlegel, *Entretien sur la poésie* [1800], in Lacoue-Labarthe, Nancy 1978, p. 339. [Translated by BC].

[41] Novalis, *Dialogue I*, in Lacoue-Labarthe, Nancy 1978, p. 430. [Translated by BC].

[42] Harun Farocki, "Qu'est-ce qu'une salle de montage" [1980], *in Reconnaître & poursuivre*, texts selected by Christa Blümlinger, Paris 2002, pp. 32-33. ("What an Editing Room Is" in *Nachdruck/ Imprint: Texte/Writings* ed. by Susanne Gaensheimer and Nicolaus Schafhausen, New York 2001, p. 82).

taken from image banks of *Brut* material, without commentary, without a priori hierarchisation, without user's instructions. The task was to transmit, not, as is usual in the televisual regime, a discourse illustrated by images reduced to the state of a visual signal, but a complexity, a block in a raw state, an occurrence of life taken as it is. This document, which is as minimal as it is powerful, fully rethinks our cultural transformation with regard to the commonplace, the event, appearance and, finally, the real – which Harun Farocki was already aware of.

The heuristic radicality of the members of the Athenaeum proves unsurpassable, since, in their case, language itself is already poetry, poésie première, 'elementary poetry' according to August Schlegel's term, which therefore already contains the dynamic of immanent critique, that is, the explicit manifestation of speculative structures. In his *Lectures on Art and Literature*, August Schlegel describes it thus: "Language is not a product of Nature, but bears the impress of the human spirit, which commits to it the origin of its concepts and their affinities, with all the machinery of its operations. [...] Yes, one can say without exaggeration that, strictly speaking, all poetry is poetry of poetry; for it already presupposes language, whose invention pertains to poetic activity, and which is itself a poem of humankind, a poem in perpetual becoming, in perpetual metamorphosis, never achieved."[43] Based on such a conception, the choice and combination of each word can become a theoretical gesture in as much as it reveals its consciousness of itself, which determines the predilection of the Romantics for the linguistic games and the way in which language is going to play with and disorganise appearances: *Witz*, fantasy, the strange, disorder, and of course the constant work of irony. "Irony is the clear consciousness of eternal agility, of an infinitely teeming chaos."[44]

In cinema, one of the most traditional forms of visual exegesis proves to be the making-of film, the documentation of a film's production, short audiovisual accompaniments which made possible certain brilliant initiatives,[45] one of whose highlights include *Jean-Marie Straub und Danièle Huillet bei der Arbeit an einem Film nach Franz Kafkas Romanfragment Amerika* (Jean-Marie Straub and Danièle Huillet at work on a film based on Franz Kafka's *Amerika*, 1983). Harun Farocki documents two days of rehearsal (1st and 3rd March) and a day of shooting (23rd August) only in sequence shots, an essay that invents cinematic forms of empathy, of pure visual *Witz*: this is, first of all, a smile, in the form of a *cut* to Danièle Huillet: the first day, Jean-Marie, who is out of shot, calls action; Danièle claps, so Harun cuts his film – formal sylleptic gag, since it is as if Danièle's hands were scissors on Harun's film stock, but, at the same time, Harun stopped filming her to give Jean-Marie's mise-en-scène its full range. The second day, Danièle gets ready to clap, but Jean-Marie anticipates her out of shot; Danièle smiles at Harun's camera and the gesture of joined hands is transformed into a profane prayer. The third day, the whole team works on a scene in which the dialogue unfolds thus: "I can't find the photograph/What photograph?/The photograph of my parents/We haven't seen a photograph, if you didn't play with the suitcase ..."

[43] August Schlegel, *Leçons sur l'art et la littérature* [1801-1802], in Lacoue-Labarthe, Nancy 1978, p. 349.

[44] Friedrich Schlegel, "Ideas" no. 69, in Lacoue-Labarthe, Nancy 1978, p. 213.

[45] Blaise Cendrars' *Autour de La Roue* (1921), Eugene Deslaw's *Autour de La Fin du Monde* (1931), Pedro Costa's *Où gît votre sourire enfoui* (2001).

The precision of the Straubs' mise-en-scène and Harun's montage metamorphoses the visual reportage into an in-depth investigation of the time needed to correctly pronounce the word "photography" in the sentence "I can't find the photograph", which returns like a litany on the soundtrack. So when, at the end, everyone is satisfied, and when Harun ends his film by reproducing, in white on black, the sentence "I can't find the photograph", the exercise of mise-en-scène is rightly honoured – a simple sentence becomes a masterpiece of diction and a plenitude of signification – and the document is transformed into a formalist study on the absence of all photography at the very heart of cinema's images. Harun Farocki's sequence shots and fades to black produce the same effect of integral constructivism as Ken Jacobs' montage in *Tom, Tom, the Piper's Son* (1969-71), which manages to show how the frames of the film being studied (the eponymous film by Billy Bitzer, 1905) were driven, not only by a simple Maltese Cross, an exterior mechanical dispositif, as we humbly imagine it, but also by their motifs, from the very interior of the images. Wonderful kinetic *Witz*. From silence as act to language as first poetry, from the fade to the diction of an actor, one sees that for the Romantics and their heirs, everything has the capacity to arouse this "vertiginous theoretical deepening"[46] with which Maurice Blanchot in turn 'characterised' German Romanticism: the capability to address all phenomena and each of their possible relations. Thanks to the members of the Athenaeum and to their distant grandchildren, one could say, everything begins to think, everything thinks, to begin with, that which is missing. Defining the ultimate *Witz*, the "architectonic *Witz*", Schlegel indeed advocates: "with all its completeness, something should still seem to be missing, as if torn away."[47] Like Jean-Luc Godard, Harun Farocki never ceases to base his investigation on images, starting with those that are missing, whether these were never made or covered over by others, falsified.

Live

What is the most activist, the most subversive film in the history of cinema? To this question that the author of these lines posed in *Cahiers du Cinéma* to diverse filmmakers and historians, the young Argentinean filmmaker Mauro Andrizzi, director of the exemplary *Iraqi Short Films* (2008), replied: *Videograms of a Revolution* by Harun Farocki and Andrei Ujica (1992). To justify his choice, he drafted the following argument, which should please the author of the most radical activist forms of visual critique in cinema and in video[48]: "How to make a revolution with television. Good example of possible uses of the web. Best moment in the film: Ceauşescu's face captured by the official TV station, when people storm Bucharest's Central Committee. No countershot of the crowd, just his frozen face, staring nowhere. Then, the camera points to the sky, and there's only sky and shouts. Pure Cinema. The revolution, live."

[46] Maurice Blanchot, "L'Athenaeum," in *l'Entretien infini*, Paris 1969, p. 518. (*The Infinite Conversation*, Minneapolis 1992). [Translated by BC].

[47] Friedrich Schlegel, "Critical Fragment" no. 383, in Lacoue-Labarthe, Nancy 1978, p. 161.

[48] "Images activistes", in *Cahiers du Cinéma* no. 647/2009, p. 62.

14

The Photo-Diagram

Raymond Bellour

1 to 2 *Industry and Photography*, Harun Farocki Filmproduktion
3 to 7 *Images of the World and the Inscription of War*, Harun Farocki Filmproduktion

Cinema has always been doubly seized by photography. Firstly, by the photo as a sign, a trace, a parallel inscription of time, with the nostalgia and all the composite affects which are so variably enshrined in it. Secondly – the two go hand in hand – the photo is a material in its own right, both with regard to its own peculiar fixity and to its modes of recording and its textures. Fascination and anxiety thus determine the long-standing relationship between two techniques or two arts of the visible as soon as the first takes hold of the second, which preexists it and of which it is also elliptically composed.

For a heightened awareness to emerge and the first semblances of theorisation to be developed beyond the convictions of André Bazin who inscribed cinema within the line of thought of an 'ontology of the photographic image', and hence of a presumed common force of reality, it was necessary for cinema to be seized again more fully by photography, as it had been since the 1940s by painting, in the short films of Luciano Emmer and later those of Alain Resnais; his *Van Gogh* (1948) for instance. It was in the 1960s that the first films composed almost exclusively of photographs appeared, replacing the conventional movement of the film image with the fiction of an animation wrested from immobility by means of music, commentary and montage. Thus, as soon as 1962, in Chris Marker's *La Jetée*, a turning point; but also, the same year, in *Fleischer's Album* by Janusz Majewski, based on an album of photos taken between 1940 and 1944 in Poland by an officer of the Wehrmacht, followed shortly by Agnès Varda's *Salut les Cubains* (1963) and Nagisa Oshima's astonishing *Diary of Yunbogi* (1965).[1] In these films, and so many others since – fiction, experimental, or so-called documentary films – photography's connection with both death and the reversals of time diverts life's movement for the benefit of renewed modes of conceptualisation and a different sense of perception, as evidently sensible as it is fundamentally enigmatic.

It is remarkable then that, from the end of the 1950s to the 1990s, this invasion of cinema by photography was accompanied by two similar modes of transmutation of movement: on the one hand, an irresistible attraction towards all imaginable forms of incorporating painting; on the other, a heightened sensibility – one sadly rendered increasingly banal – for the paradigm of the still and its artificial yet vivid interruptions of movement. The combined pressure of three incomparable fixities thus constituted a sort of spontaneous programme, making cinema turn on its identity according to a regime of expectation that is simultaneously precise and indeterminate. For filmmakers such as Marker and Godard, who were relentlessly pushing the boundaries of these new powers opened up by the fixations of the image, this investigation was invariably accompanied by melancholy – more serene in the case of one, more tormented in the case of the other – touching upon the idea of a possible end of cinema. It is similarly striking, then, to see a filmmaker appear – moreover a cinephile and writer on cinema, co-author in particular of a book on Godard[2] – who is perfectly aware of these thwarted tendencies, and who turns them back on themselves, attracting them

[1] These films were shown together as part of the programme called *Fotofilm* conceived by Katja Pratschke, Gusztáv Hámos and Thomas Tode (Arsenal, Berlin, 2006).

[2] Kaja Silverman, Harun Farocki, *Speaking About Godard*, New York 1999.

into a landscape of images and ideas in which they seem to cancel each other out in favour of another image of thought.

Two years ago at the Festival Cinéma I du Réel, in a retrospective devoted to German cinema, and among other films by Harun Farocki, I came across *Industrie und Fotografie* (Industry and Photography, 1979). The film made a strong impression on me. In my memory, it was another example of a film composed exclusively of photographs. A few weeks ago, I saw it again on DVD. At first, this impression is confirmed. I note the series, composed by the punctuations, with repetitions and variations, and a systematic use of black fades – first a black between each image, then between series composed of two, three, six or more images (on one occasion, even many more, to include the famous series by Bernd and Hilla Becher), all images either jump-cut or mainly linked by slow dissolves, with text or music, more rarely both at the same time, the whole inducing a strong sense of fixed movement. But all of a sudden, just after the 20th minute, an endless lateral tracking shot along an enclosure wall: the first of the moving images in *Industry and Photography*. There will be more, many more; the film's final sequence is even a very long forward tracking shot along a road penetrating into the heart of a vast industrial site, while the text comments on the essential invisibility of industry as such through its multiple cogwheels. But photography returns too, constantly, in such a way that its own series merge with those of the moving sequences, either shot for the purpose of the film or found in archives. One is struck, retrospectively, by a recurring motif common to both types of images: smoke, reality-sign of the industrial world that invades so many frames.

Considering my long-standing interest in the contrasts between still and moving images, I ask myself what might have caused such distraction during my first viewing of the film in the cinema. Quite simply, it seems, a certain indifference on the part of Farocki towards this very contrast, with what it implies in terms of a view on cinema. The insistent rhythm, in *Industry and Photography*, the fading in and out, the serial variation of the number of photos appearing and disappearing, the same rhythm subduing, by its own means, the moving images (static shots also linked by series or long movements saturating the space), and on top of all this, the critical persuasion of an almost continual commentary that pulls each and every image into the circle of a logic as assured as it is sinuous. All this gathers together so strong a movement of thought that it subdues the visible gaps and relativises them.

Thus, in relation to Farocki's work, it has been possible to evoke the notion of a montage 'from ear to eye' once proposed by Bazin to describe the singular effect of Marker's filmed essays, where the content of the image is elucidated "laterally to what is said about it".[3] Except that, in the case of Marker, the use and the treatment of photos, such as stills for instance, participate in the charm and the trembling of a wholly subjective fiction, and in an avowed sensibility for what is defined, in *Sans soleil* (Sunless, 1983), after Sei Shonagun, as 'things that make

[3] Christa Blümlinger, "De la lente élaboration des pensées dans le travail des images", in *Trafic*, no. 14/1995, p. 31.

the heart beat faster' – and this through the very ethical, political gravity of the subject. Whereas, in the case of Farocki, the photographs as well as the actual film recordings are equally ordered pieces of evidence of a reasoned assessment of the nature of the visible as defined on the basis of the very invisibilities that form it, leading to so many machinic and asubjective regulations, normativities and constraints. Whence the schema, the diagram composed of inverted arrows superimposing the two words 'industry' and 'photography': an image-sign punctuating the film like a leitmotif, fixing the paradoxes of what photography supposedly reveals, but also hides, and above all arranges. Such is the process taken to an extreme in *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988). This has already been pointedly remarked upon: "[...] the intention is that the implicated spectator no longer opposes the movement-image to the still image. [...] The same thing Mandelstam has said of the poem must be said of Farocki's cinema: here, we awaken in the midst of each image, of each shot. Every image is a histogram [...]. The image is also the document of the gaze that rests upon it." The author of this *Note on Film*, Philippe Beck, thus supports the notion of a "mental pause"[4] suggested by Christa Blümlinger in several of her studies on Farocki[5] in relation to the reversible effects by which words and images are constantly associated in his work.

But how is this mental pause inscribed more precisely in the relationship between cinema and photography such as it appears in this film, of which one is likely to remember above all the apparent subject to the extent that it remains an open wound for any historical consciousness? That is, the aerial photos of the Auschwitz concentration camp, taken unwittingly in April 1944 by the US Air Force in search of strategic industrial targets situated in the vicinity of the camp – photos that went unheeded until their rediscovery and deciphering with the aid of computers in 1977 by two CIA employees, "encouraged" (states the text of the film) "by the success of the television series *Holocaust*". To shed light on this process of pausing between photography and cinema, and try to render it somewhat comprehensible, one has to evaluate the workings of the series throughout *Images of the World and the Inscription of War*.

This first supposes prosaically assembling a list – one that should be as precise as possible, though cursory, and certainly partial, as an example. This concerns roughly the first quarter of the film, up to the first treatment of the photos of the camp. Suffice to indicate that the series are loosely layered from one to several shots, that here they are always jump-cut – as are the shots among themselves, often of a very variable length. The series without commentary are indicated in brackets.

[4] Philippe Beck, in Harun Farocki, *Reconnaître et poursuivre*, texts selected and introduced by Christa Blümlinger, Courbevoie 2002, p. 113.

[5] Particularly in "Montage-image", cat. Festival de Lussas, 2001, p. 38.
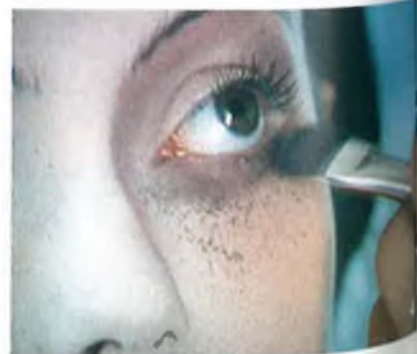
- Movements of water studied in the large experimental wave channel in Hanover
- (Movements of boats on surveillance monitors – dialogues)
- The Enlightenment (*Aufklärung*): perspective drawings
- (Extreme close-up of a young woman being made up, her eye opening and closing)
- In the middle of the 19th century, in Wetzlar, invention of photogrammetry by the architect Meydenbauer to avoid the risk of accidents during measurements carried out on the façade of a building
- (Repeat of extreme close-up of a young woman being made up)
- (Life-drawing class)
- (Automated drawing using a plotter)
- Repeat of the history of photogrammetry
- (Repeat of automated drawing using a plotter)
- (Repeat of life-drawing class, female nude)
- Repeat on photogrammetry
- (Repeat of automated drawing using a plotter)
- Repeat on photogrammetry
- (Study at the light box of a roll of infrared photos showing military operations – dialogues between the two observers)
- (Repeat of life-drawing class)
- (Repeat of automated drawing using a plotter)
- Algerian women photographed for the first time without a veil in 1960 for the production of identity cards; leafing through of a book showing these photographs
- (Photos of faces that are disguised, transformed, substituted depending on effects created by the machine)
- (Repeat of study at the light box of a roll of infrared photos showing military operations – dialogues between the two observers)
- (Repeat of photos of faces that are disguised, transformed, substituted)
- Repeat of the photos of Algerian women; leafing through the book by Marc Garanger
- (Repeat of the study of infrared photos showing military operations at the light box)
- (Repeat of extreme close-up of a young woman being made up)
- "*Aufklärung* is a term from the history of ideas. It is also a military term: reconnaissance; aerial reconnaissance." A human eye drawn on an ancient manuscript/passage of a scanner over a round and bluish form suggesting an eye/a Renaissance perspective drawing/an equipped carrier pigeon
- On 4 April 1944, photos of the Auschwitz concentration camp taken unwittingly during a reconnaissance flight over the sites of the IG Farben factories in Silesia. Their interpretation in 1977 by two CIA employees

5

It can already be seen clearly in this schematic list: the series introduced one by one take on their full sense by reappearing throughout the 75 minutes of the film so that a simultaneously dense and sharp network of beginnings, replies, complementarities, oppositions, analogies and correspondences is woven among them. I have tried, at least once, to specify its effect by supplying a fragment of the commentary with the four accompanying shots – a heterogeneous series made up of images that are at once disparate and strongly connected.

There will be many other such series and micro-series inscribed in them, as though ad infinitum: from photos taken in Auschwitz by the Nazis themselves to drawings of the camp made by Alfred Kantor immediately after his liberation; from automated techniques regulating commercial and military air traffic alike to the Renault factories in Boulogne-Billancourt, twice destroyed and reconstructed, all of this photographed each time; from the diagrams of Albrecht Dürer in his treatise on the geometry of lines, planes and bodies to simulation techniques used by the Nazis during World War II; from the analysis of eye movements in ergonomic research carried out, for instance, during helicopter flights, to techniques of metal pressing, as old as photography, and like photography, evolving towards ever-increasing automation and rationalisation.

And all the time, the series, by reappearing, developing, overlapping, give rise to new effects according to their position in relation to other series adjoining and penetrating them. To the extent that, through these effects of montage, as well as through the effects of the commentary that extends and stimulates them, the whole acquires a quality of mobile volume, from which it draws its didactic – and thus, in this art of rigour and demonstration, so subtly emotional – power of persuasion.

All the time, too, in this film which advances, and at the heart of which lies the reality of the concentration camps, this reality is subordinated to the power of rationality in which it partakes and which derives from the order of the image in its ever-increasing tension, with the passing of historical time, between that which emerges from the visible and from the invisible and that which the words attempt to say without ever being assured of it. Thus, the final images commenting on the destruction of Crematorium IV during an uprising of a group of insurgants among the prisoners of Auschwitz on 7 October 1944: detail shot of an aerial photo containing, in a quarter of the image, arrowed and annotated ("Gas Chamber Destroyed"), an almost empty space / dense rows of numbers that served as encoded messages exchanged among the prisoners / the almost empty space of a quarter of the image, scarcely penetrated by an arrow. And overlapping these shots, up to the last, the words: "Despair and a heroic courage made out of these numbers – a picture." By proceeding in this way, beginning with the early invention of photogrammetry, its recurrent motif, this film underlines how, in a straight line from the invention of perspective during the Renaissance, one passes, with the appearance of photography and everything it entails, from
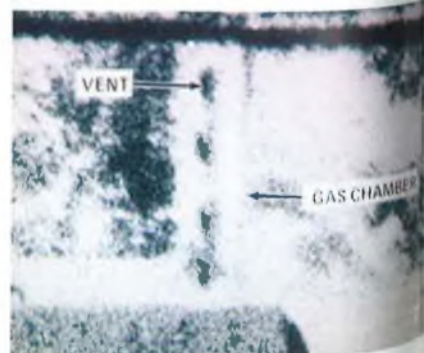
a constructed visibility to the almost uncontrollable multiplication of invisibilities that this visibility presupposes. By doing so, Farocki develops an archaeology of photographic reason – in the sense that Michel Foucault has specified that his aim in *Les Mots et les choses* (*The Order of Things*, 1966) was "to write a history of order, to state how a society reflects upon resemblances among things and how differences between things can be mastered, organised into networks, sketched out according to rational schemes"[6]; with all the violence attached to the powers of control and the gaze that bursts out into the open in *Surveiller et punir* (Discipline and Punish, 1975). Farocki's special affinity with Foucault has already been observed in detail.[7] Both are driven by the same fascination with intelligence, an intelligence in network that grasps the inhumanity of time through the abstractions of space and turns every attempt at grasping the real into an exposition of its own processes.

Hence, for Farocki, photography seems to occupy the function of the diagram, the very function that Foucault assigns to the Panopticon, yet in the wider sense ascribed to it by Gilles Deleuze in his commentary on Foucault, where the diagram acquires, in part, the qualities of the 'abstract machine' of *Mille Plateaux* (A Thousand Plateaus, 1987). The diagram, writes Deleuze on different occasions, "is a machine that is almost blind and mute, even though it makes others see and speak". "Spatio-temporal multiplicity", "unstable or fluid", "interpersonal", doubling history with a becoming, the diagram is the "exposition of the relations between forces that constitute power". Deleuze writes further, to grasp again its full extent: "The diagram acts as a non-unifying immanent cause that is coextensive with the whole social field: the abstract machine is like the cause of the concrete assemblages that execute its relations; and these relations between forces take place 'not above' but within the very tissue of the assemblages they produce."[8]

All this accords with the genetic, machinic, political reality opened up and supported by photography, which *Images of the World and the Inscription of War* unfolds. But it should also be remembered that Deleuze provides us with another characterisation of the diagram, of a more specifically aesthetic nature.[9] The way he defines it in relation to the painting of Francis Bacon, the diagram is a tension between chaos, the catastrophe induced by the first outburst of marks and strokes on the surface of the canvas, and the "germ of order or rhythm" that allows one to reach, beyond figuration, the Figure.[10] The diagram is thus a sensation that is formalised from the outset, maintaining all of its force in its open form. In this respect, the photo-diagram, according to Farocki, appears to fit well, in light of its self-reflective and conceptual dimension, with the dual characterisation of the diagram as being both artistic and socio-political.

Let us try to examine this operation more closely with the help of three determining series detached from the whole to act as a model. The first opens the film (it returns, symptomatically, just before the final sequence, conceived on the basis

6   "Entretien, par Raymond Bellour" [1966], reprinted in Michel Foucault, *Dits et Ecrits I*, Paris 1994, p. 598. ("Interview with Raymond Bellour" [1966], reprinted in Michael Drolet (ed.), *The Postmodernism Reader*, London 2004, p. 67).

7   Christa Blümlinger, in her introduction to *Reconnaître et poursuivre*, (the words of the title already referring to Foucault): "Farocki's art shares with Foucault's reflection not only the examination of disciplinary society, the way in which this administers and encroaches on life, but also the notion of archaeology as a tool for the analysis of formations and transformations of discourse, of which it is a matter of observing the materiality - and the mediatisation. [...] As in the writing of Foucault, for Farocki, forces are in perpetual motion, fusion, transformation, modification.", pp. 16-17.

8   Gilles Deleuze, *Foucault*, Paris 1986, pp. 42-44. (Gilles Deleuze, *Foucault*, London 2006, pp. 30-32).

9   See Joachim Dupuis' reminder of these two aspects in the first part of his lecture "Les diagrammatismes de Gilles Châtelet et de Michel Foucault" as part of the seminar *Autour de Gilles Châtelet*, 13 November 2004, IUFM, Besançon (http://groupe.chatelet.neuf.fr/Seminaires.html#131104).

10 Gilles Deleuze, *Francis Bacon: Logique de la sensation*, Paris 1981 – chapter XII is entitled "le diagramme," passage quoted: p. 67. (Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, London 2003, Chapter 12 is entitled 'The Diagram', passage quoted: p. 102).

of the second photographic detail of Auschwitz). It is the experimental channel in Hanover, where we see the water rise and flow in its narrow concrete shape like an artificial wave. The introductory commentary suggests in a summarising and sibylline way that "this irregular but not haphazard motion binds the gaze without capturing it and sets free the thoughts", and that here "the surge that sets the thoughts in motion is being studied scientifically in its own motion". This is to say that the figurative perception of the wave, the chaos it brings to the senses, enigmatically rhythmic, is the subject of a calculation, of a virtual encrypting, expressible in the form of code, mathematical or numerical. Yet what is the unit of a code if not the frozen instant, immaterial, equivalent, in a purely mental register, to the mechanical instant of a snapshot of the real: a photograph – or, likewise, a frame, invisible in the order of the filmic unreeling? It is also the flash of thought that is suddenly born, as if outside time, able to think this very relation. In their double reality of being both visible and invisible, the repeated images of the wave channel induce this oscillation via the programme of calculation to which the motion of the water is said to be subjected.

The second series is the extreme close-up of the young woman being made up, repeated compulsively and varied once towards the end into a wider close-up of the whole face. On the one hand, for those who are somewhat familiar with Farocki's work, this image recalls a film he made four years after *Industry and Photography* and five years before *Images of the World and the Inscription of War*. Called *Ein Bild* (An Image, 1983), it examines the production of an image of a model, duly prepared and undressed, for *Playboy* magazine. The strength of this essay without commentary lies in the fact that it continually forces viewers to think in the time of its preparation, the elliptic instant of a photo that is never seen, remaining virtual. On the other hand, in the defining shot of *Images of the World and the Inscription of War*, the eye that opens slightly and closes again, constantly blinking in relation to the movement of the make-up artist's brush, seems, from the very depth of its neutral alienation, and according to a calculated inversion, to mimic the hidden motion of the camera shutter. This suggestive impression is underlined by the presence, in another series, of another eye blinking similarly, glimpsed through a technological mask ("the well-known NAC eye-mark recorder") that enables the study of eye movements during the crossing of a landscape in a helicopter. A series that is itself interposed between two series of aerial shots taking account of the cryptic signs of life and death attached to all reality captured in this way. The eye that blinks becomes the site of a multiple optical unconscious.

The third series is the one that arranges across the film the photos of Auschwitz, discovering what the human eye would have had to decipher immediately in the recordings, through the mechanical eye of these two related machines: the plane and the camera.

To the extent that Farocki seems to say, following Roland Barthes, that it is indeed the advent of photography rather than that of cinema that divides the history of the world.[11] But it is quite the opposite. Instead of the affect that is moved by and absorbed in itself, it is the eye-hand that designates and analyses. No upheaval of lost time. Nothing but the lesson of the past preparing the present of a calculable future. And it is through cinema alone that the photo operates this division, in reverse and virtually. The photo-diagram. What meaning, what extension should be given to these words to define, via this film, the great art of the cinema of Harun Farocki? How to think together the cumulated reversible effects of these three series taken from among so many others, as an example?

Put simply, it is with the eye riveted by thought that the viewer feels all movement, both that of the film as it advances, following the vertigo attached to its montage, and that of the animated images mixing with static images. For this movement is seized by the internal logic of a calculation that links together a chain, both mental and physical: numerical coding, photographic instant, photogram (without, however, insisting on the latter's specifically filmic reality – it is from rolls of photos that we see, in two extended scenes, a sequence of photograms studied at the light box). The increasingly minute detail discerned in the photograph can probably revealed as being analogous to the hidden movement of the frames in the sequences, as are the sequences of still photos with regards to those animated by a movement, within a virtual lack of differentiation between what moves and what doesn't. All of this relates fundamentally to the fact that, for Farocki, the real, of whatever kind, appears from its outset as document, or rather as monument, specified as archive according to the shift enunciated by Foucault in *L'Archéologie du savoir* (The Archaeology of Knowledge, 1969) in the name of the basic tasks of description whereby an alignment takes place, arranging, as if on a single level, the most diverse strata, and thus assuring a constant change, posited by Foucault as the condition of analysis, from latent to manifest.[12] Hence, the photograph becomes the cinema's frame, its smallest decomposable unit as well as its rule of conscience, its instance of historical formation, its strictly archaeological condition. In this sense, cinema is merely a particular case of the universality of the photographic, but to the extent that it alone has the capacity to reflect photography in all its states. It is because photography is at the same time the diagram of cinema and the diagram of every reality that cinema is able to reflect reality far beyond what the photo alone can assume, provided that a filmmaker has the capacity to think the one by means of the other to their furthest limit.

[11] Roland Barthes, *La Chambre claire: Note sur la photographie*, Paris 1980, p. 136. (Camera Lucida, New York 1981).

[12] Michel Foucault, *L'Archéologie du savoir*, Paris 1969, p. 15, pp. 143-144. (*The Archaeology of Knowledge*, London 1972).

Harun Farocki in Delhi

Raqs Media Collective

As a nascent collective still finding its feet and its vocation in Delhi in the early 1990s, we found ourselves buffeted by a storm of ideas and images that coursed through us. These high winds brought with them the seeds of possible and impossible films and projects into our febrile imaginations. And each thought or desire seemed at that time to be more ambitious and demanding than the ones that had preceded it. The moving image, though seductive, seemed fickle, and at times too brazen a means for what we wanted it to bear. There were arguments, disagreements, reconciliations and the meeting and parting of minds over the memory of sequences in films we had seen and many cups of hot, strong tea or rum with water that made our nights and days stretch much longer than usual. The last decade of the last century was a time of intense, slow anticipation.

It was in these days that we first encountered the work of Harun Farocki. A travelling retrospective of his films, accompanied by a workshop, brought Farocki for the first time to the Goethe Institut in Delhi in 1992. Delhi was not the place it is today. There was more time and fewer ways to fill time, and a small, tight circle of people who moved from one film screening to another in a constant delirium of expectation.

Farocki's films and his disarming presence opened up a new way of materialising thought in images and sound to us. In his work, we found an approach to the essaying of the most complex ideas with the simplest of means. Annotation, repetition, juxtaposition and the patient uncovering of the layers that built a thought, an image. No fuss. No pretence at the fakery of verisimilitude. No undue angst about the intensity of the real. No grand formal postures. Small budgets, tight crews. And whenever possible or necessary, a bunch of photographs and clippings rather than elaborate sets or set pieces or impressive locations.

Suddenly, a preoccupation with questions of linearity and non-linearity of narrative seemed secondary to the question of how the density of associations that an image carried with it could be rendered with precision and procedural lightness. Farocki's unassuming presence did not carry with it yet the gravitas of an auteur. He seemed lighter, easier, more approachable and at the same time much more intellectually demanding than what we had thought a filmmaker could be. His films were extensions of the conversations he could have, and his conversations were relentless annotations of his work. We talked cinema for hours.

This encounter emphasised for us that thinking with images, sound, text and time was a necessary part of the business of thinking critically about the world. It persuaded us that there need not be any false separations or hierarchies (in any direction) between practice and discourse. Perhaps we knew this instinctively, but the encounter with Farocki gave us the confidence to believe in what we knew. Our images, and our ideas for images, began to annotate each other, and the world, more densely. We found an everyday exhilaration in being able to condense our cognition of the world through a kind of DIY aesthetic that owed as much to poetry as it did to forensics. We began to find joy, serendipity and lyricism in archives of various kinds, even in the small print of classified notices in newspapers.

Paradoxically, this took us further away from filmmaking per-se. We found audiences and contexts within the world of contemporary art. This was to an extent because of the kind of work we had begun doing with moving images. And partly because of the way in which contemporary art contexts began to be hospitable towards extensions of the essay or documentary sensibility, partly as a result of the presence of practitioners like Farocki.

Many years later, in 2008, Farocki returned to Delhi. Once again to the Goethe Institut, and this time also to Sarai – the space that we had co-founded in the latter half of the interval between his two visits. This time, we were his interlocutors,

introducing him and his work to a new public. The audience, unlike the last time, was no longer composed entirely of a handful of filmmakers, filmmaking aspirants, film students and critics. There were artists, writers, poets, historians, activists, journalists and students of various disciplines, inclinations and persuasions. A room full of eager, alert, engaged.

Somehow, from being the quintessential filmmaker's filmmaker, Farocki had turned into a genial, relaxed and quirky public intellectual. He could joke, tell stories, turn conversations into contests of delicate irony and maintain a banter that continued to be rigorous and sharply prescient underneath its charm. We travelled through much of his later work, from the film based on video footage of the Romanian Revolution (*Videogramme einer Revolution*/Videograms of a Revolution, with Andrei Ujica, 1992) to exercises with surveillance materials in American prisons (*Ich Glaubte Gefangene zu Sehen*/I Thought I Was Seeing Convicts, 2000) to his silent reworking of an archive of widely used concentration camp photographs (*Respite*, 2008). The viewings became less fixated on filmmaking and more encompassing of the turbulence of the world and the singularity with which Farocki saw and thought about the world. The second encounter was just as satisfying as the first, though in radically different ways.

Delhi had changed, we had changed, the world had changed, and, meanwhile, so had Farocki. What was reassuring was the continuity of curiosity and the mutuality of exchange. Who knows, perhaps somewhere in the audience of this second encounter sat an alert mind, or another constellation of alert minds, eager to allow themselves to be transformed by what they witnessed, just as we had been, many years ago.

It is early days yet. Delhi's tryst with Harun Farocki and the legacy of his work will take time to bear all its fruit. But it will happen. Meanwhile, we hope that he will return, once again.

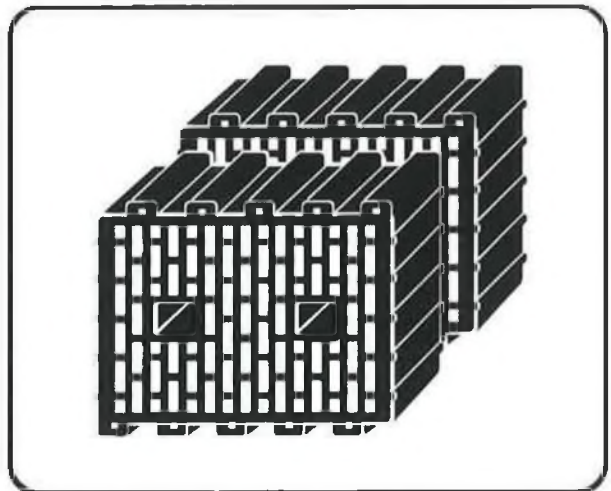# A Diagrammatic Analysis of *In Comparison*

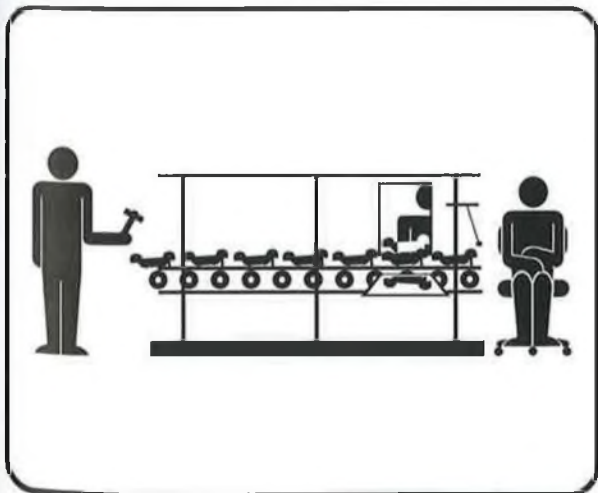Andreas Siekmann

Burkina Faso I: Gando
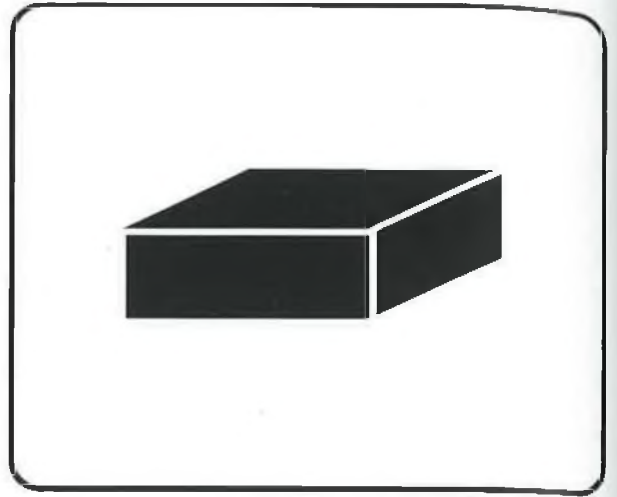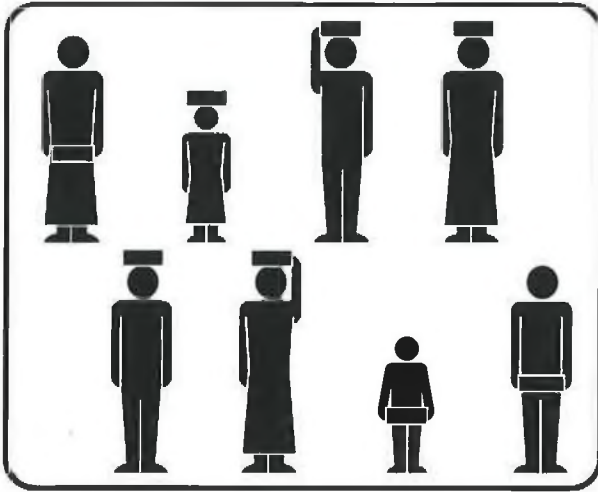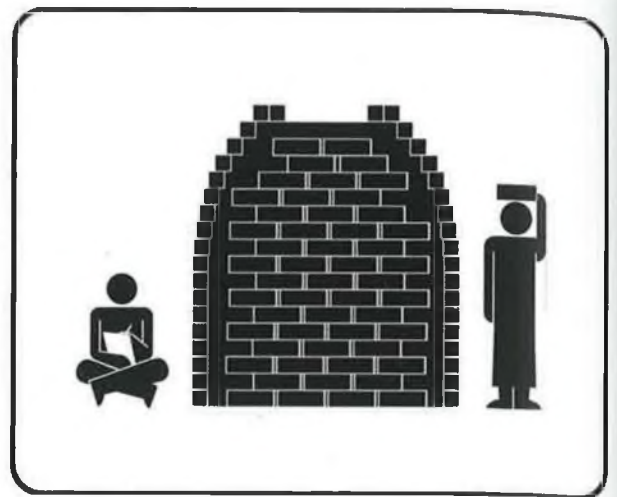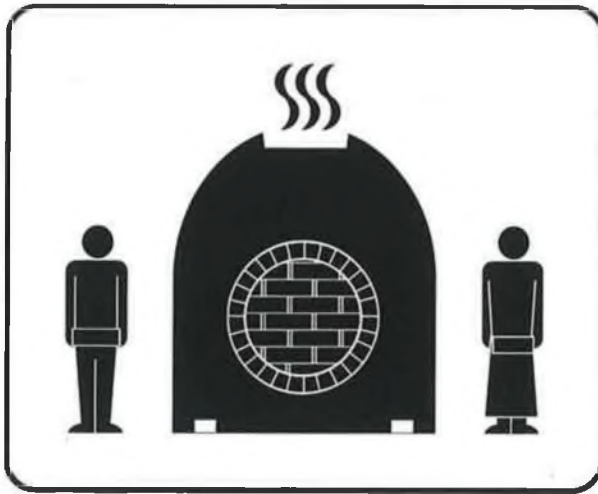

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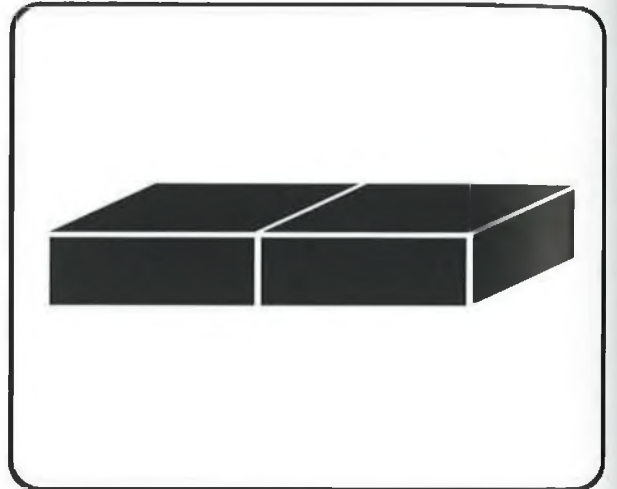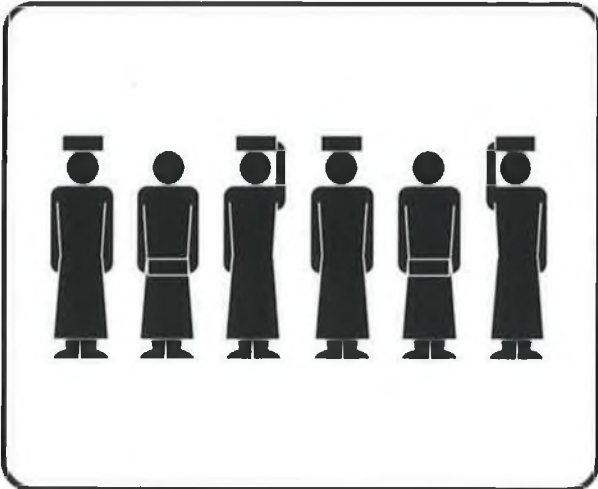
India II: Nimbut
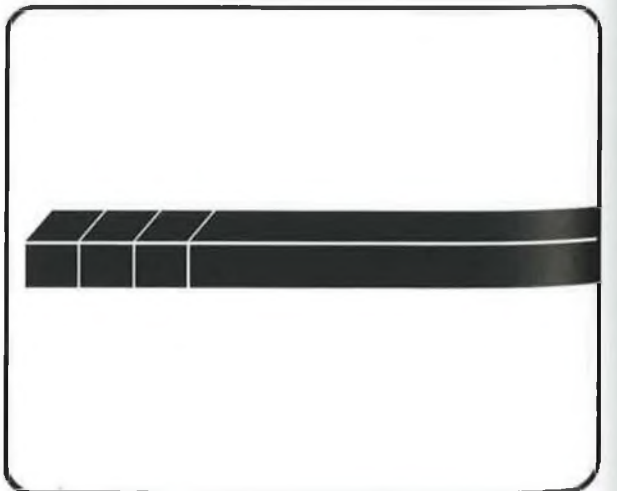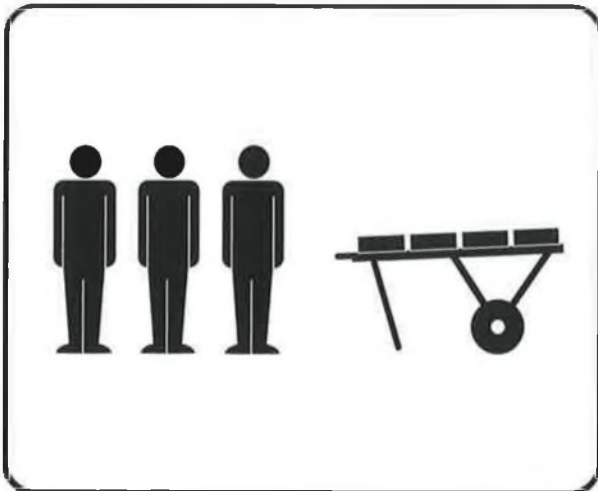
France: Leers
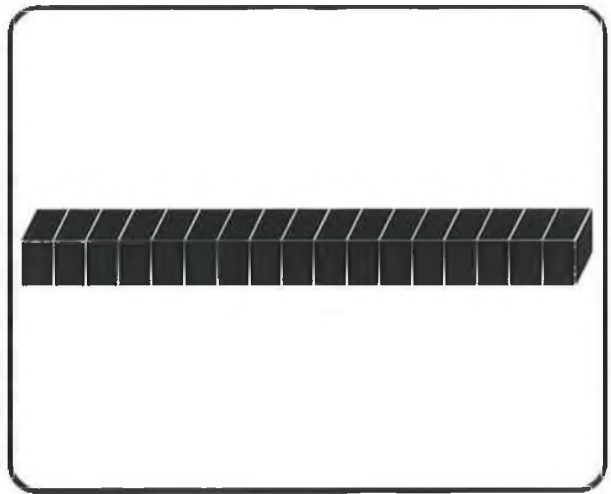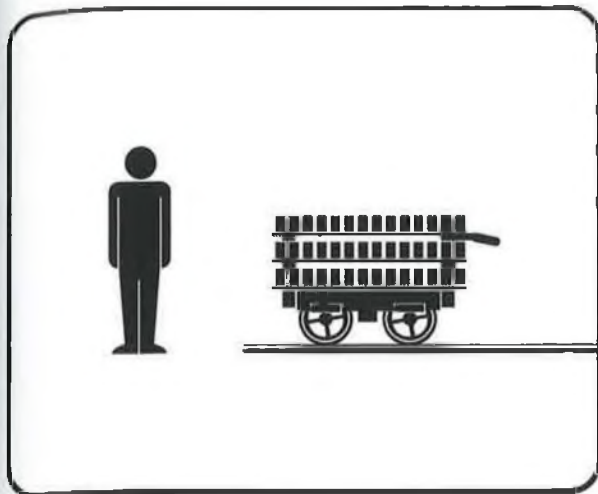
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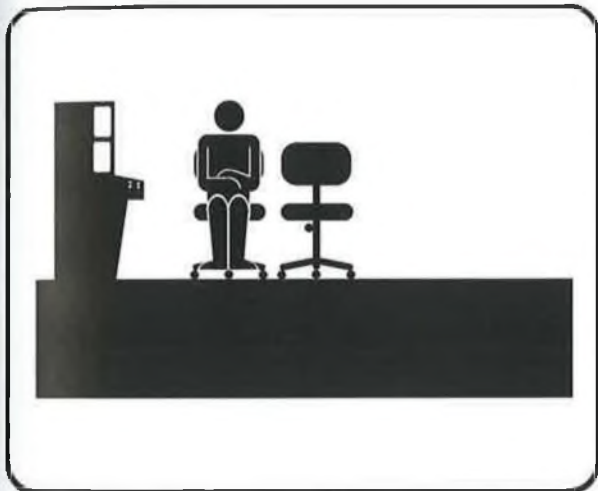
Germany II: Großengotteren

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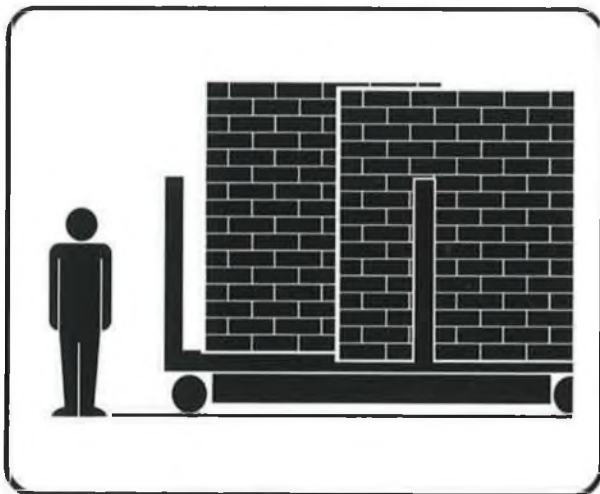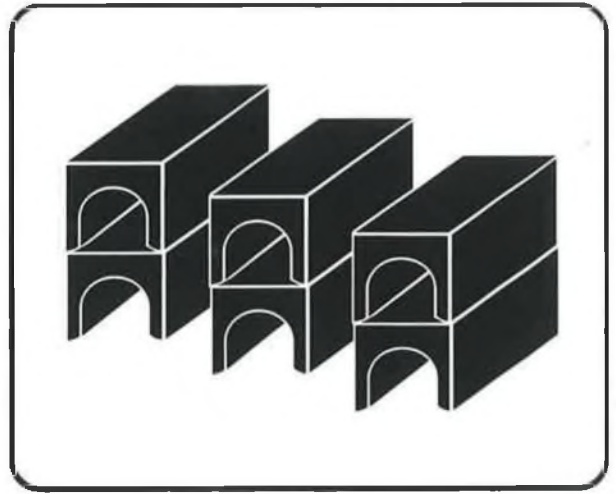## India III: Toutipakkam

Austria I: Tulln
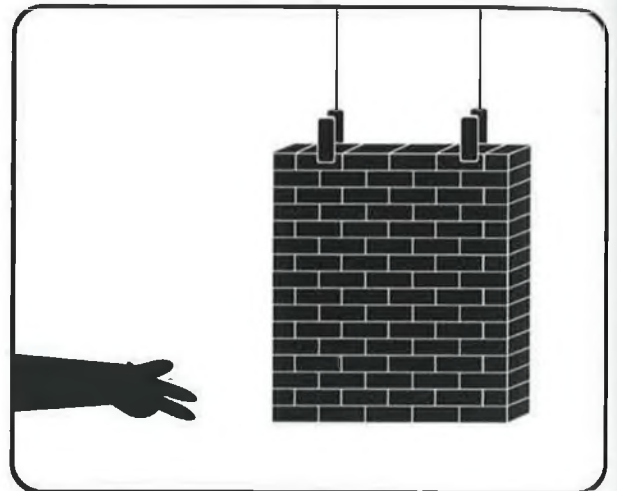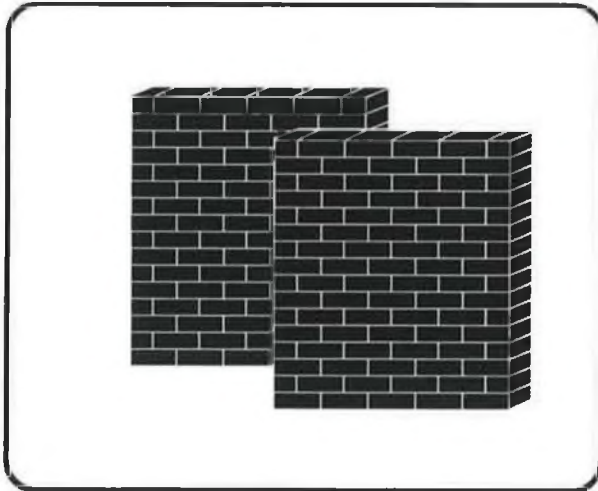
Austria II: Retz
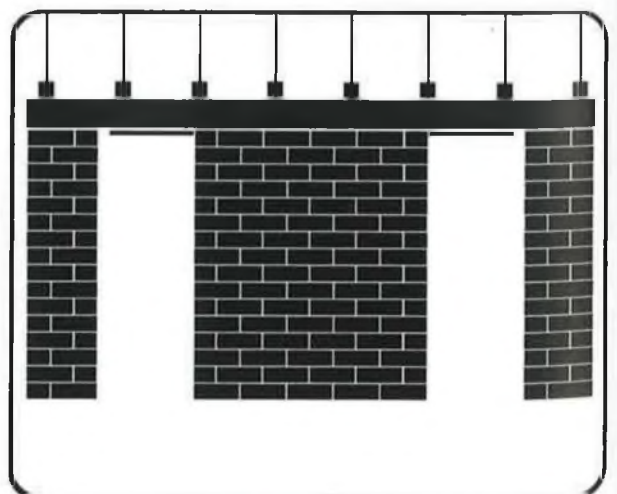
Switzerland: Zurich
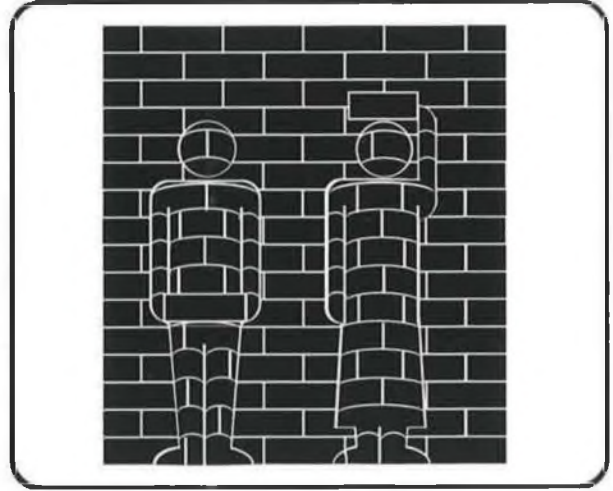
Construction Sites and Image Walls.
Harun Farocki's
In Comparison

Ute Holl

Bricks are the resonating bases of society. Bricks are layers of clay, simply very heavy records. Like records they appear in series, but every brick is slightly different – not just another brick in the wall. Bricks create spaces, organise social relations and store knowledge on social structures. They resonate in a way that tells us if they are good enough or not. Bricks form the fundamental sound of our societies, but we haven't learned to listen to them. Through different traditions of brick production Farocki's film has our eyes and ears consider them in comparison – and not in competition, not as clash of cultures. Farocki shows us various brick production sites in their colours, movements and sounds. Brick burning, brick carrying, brick laying, bricks on bricks, no off-commentary. 20 intertitles in 60 minutes tell us something about the temporality of working processes. The film shows us that certain production modes require their own duration and that cultures differentiate around the time of the brick.

In some countries and societies brick production is very close to the human body: mixing the clay, pressing it into moulds, piling them up for drying and firing. The way bricks are carried – mostly by women – in Burkina Faso and in rural areas in India, leaves a physical trace that is probably as old as the firing of bricks. Collective movement: two women bear the burden on each other's heads. They walk cautiously through the production site. Bricks are stable and porous at the same time. They require careful manufacture, transportation and storage. At first glance this looks like – grace. Then the camera shows us in more detail: these forms of organisations have more to do with ecology than economy. One hand has to look after a child, has to take care of fellow workers, has to scratch a back. Production and history develop not in lines but in hyperbolae.

When walls are constructed by hand with the aid of set squares and pendula, brick-laying appears as a mode of thinking. Low voices everywhere, words of coordination – in Burkina Faso more rhythmic, louder. In addition, the gaze comes into play in India. In construction sites in Africa and India the soundman also records birds, dogs, buckets and footsteps apart from the sounds of clay and brick. Then, with the progress of mechanisation, the sounds of children, dogs and women disappear from the scene. India is a kind of museum of brick production. Devices from colonial times that require troops of bearers. Machines from 1930 – "the same routine since then" – says the intertitle; and since then the same hegemonies, tied within the bodies. That's what the images show us.

In Europe the history of brick production stubbornly follows the course of industrialisation. Machines intone the rhythm; workers become their functionaries. Here bricks finally do become just another brick in the wall: prefabricated walls are being installed. A foreman orchestrates the construction with his thumb, a mere servant to the process. The film lays out corridors of time: production facilities from 1945 in France, operated by Moroccan workers, only male workers to be seen, no more voices, no more glances. A lonely work; travail, slaving – different from the construction sites in India and Africa, which seem no less

strenuous. In today's Europe bricks are produced by intricate machines, workers sitting in front of them, playing the clay like Orff instruments, boing/boing, either/ or, material or waste.

Difficult to sit in Hamburg, writing a text on Farocki's film and not to think of brick production as extinction by work: brick factory Neuengamme[1] for the Führer's New Hamburg. But Farocki's images follow another lead. Not only do they depict the industrialisation of work, but they also indicate the possible knowledge hidden in these forms of production and cultural techniques. Children play around in school construction sites in Africa. In India they stand around, get in the way, watch their parents at work, even in unfinished buildings on the seventh floor. They are not removed when they hold on to wheelbarrows and they don't only start learning about construction once they are in the classroom. And on the construction sites they not only learn about construction but also about thinking in material and movement within social relationships.

Cameraman Ingo Kratisch's movements follow those of the bricklayers. In front of machines he has to remain static in order to observe what's going on. Elsewhere it becomes apparent that what we simply call a brick is something more differenti- ated in other parts of the world: optically, acoustically and socially. In countries like Burkina Faso and India new modes of brick production and construction are being developed which are not industrial but ecological – in a very complex sense. Here unique economies, social relations and types of buildings are being produced. Their starting point lies where modernism in Europe has squandered itself: at the arch.

And here they are – the students of architecture, trying – still without grace – to understand the new building technique, but Farocki shows us how they eat from the tree of knowledge for a second time when they chew on their pencils while drawing. The film has to show what it is able to think while filming a brick arch.

The short history of the brick is not a linear one but plays itself out as a discovery of resistance within the history of building. Heinrich von Kleist described the arch as an antigravity construction of collapsing relations. Arches are ecological in a most complex sense. At the end of the film an astonishing short circuit: a marionette-like Swiss robot builds walls that are images. No human being in sight, nothing recognisable to the human eye during the process, only the camera eye and an image for robotic, puppet consciousness. *In Comparison* is Farocki's *Marionette Theatre,* a filmic preparation for the "last chapter of the history of the world" as Kleist would have it, or at least, cinematic history.

[1] Neuengamme is a quarter of the district Bergedorf within Hamburg, Germany. Before and during World War II, a Nazi concentration camp was established there by the SS. [Editor's note].

How to Live in the FRG

Harun Farocki

In 1989, the production year, we filmed acted scenes in 46 locations. Scenes from psycho-dramas, socio-dramas and other hyphenated-science dramas. We filmed in schools, public administration offices, higher education institutions and clinics, when fragments of life were acted out. When life was acted to demonstrate something, to instruct, to practice, to exorcise, to cope with something.

A few years ago we filmed an exercise in negotiation techniques at a business school where the employees and the managers argued about the question of whether salaries should be paid in cash or not in future. The managers who played the employees did it really well; some of them knew exactly how to represent the spiritual narrowness of working life, others revealed a longing to be a proletarian who doesn't have to pretend to be emphatically interested in work, leisure, the company, the economy or the world. They all took part in an endeavour to suspend being a proletarian through being managers – it was a playful triumph.
The managers who played the managers also did it really well. In a conference room of a hotel in a health resort, beneath the light from shaded fluorescent tubes, at reconfigurable desks with nameplates, on stackable chairs on an anti-static carpeted floor, they made a company, a negotiation, and an economic life imaginable. At the same time they turned every imaginable company into a fake company, they imagined real money into fake money. The role-play of the managers depicted their work and revealed that the work of managers is depiction and play. There were managers practicing a technique, and the one thing could be seen in the other.

I resolved to make a film entirely made up of scenes in which something is practiced, exorcised, acted out. We filmed a training scene in a training firm, whose personnel exchanges real letters and fictional economic goods with other training firms. A man applies for a job. It is not long before he speaks of his having had an alcohol problem some years before, and he declares not only that he no longer drinks, but that he is in therapy and is attending self-help groups. Instead of salary and work experience, the soul is spoken about, because business enterprise affiliates itself to therapeutic enterprise.
We filmed a man instructing a woman how to strip effectively, and when she is exhausted, he directs her in an exercise, which teaches her how to relax. After the attempted titillation comes the therapy. Perhaps the sexual titillation is already a therapeutic measure.
We filmed soldiers with the Federal Defence Forces, who were practicing envisaging the enemy. The officer of the manoeuvre directs them and rehearses their lines, as if they were practicing in a provincial theatre.
We filmed in a police office, where an entire ensemble of actor-civil servants was under contract. Five days a week, in fully equipped sets, they role-played a criminal or an anti-social man drunkenly banging away in his flat. Young police students had to play the part of the patrol cop who has to try to search and disarm him. The scene is recorded on video and discussed as a Lehrstück.

We filmed exercises in washing babies, giving birth and delivering babies, which could appear to be religious ceremonial acts. Where do these customs derive from and what kind of God is it that they serve?

The real-life games of banks, self-help groups, unions and social-welfare offices give rise to many different kinds of play. We filmed participants of self-help groups who were drawing their fear – which was sometimes so great that they couldn't leave their flats – as a diagram on a piece of paper; 10 years of fear on one piece of paper. We filmed a church group dramatising a woman's very brief dream scene as a mass performance lasting several hours. The unions of the employees and the police showed us a hyper-realistic way of role-playing, and in a diet clinic and a table-manners course we came across an imaginative game that had different courses of food appear on empty plates.

I filmed games, because games have rules and establish rules. There are all too few rules determining the speech and actions of people in documentary films today. For a long time, I have been thinking of films in which the dismissed workers sing their dismissal, the development workers make rhymes of their adventures, the intermediate persons of contemporary history dance their experiences. For a long time, I have been thinking of documentary films with actors, but I don't want to tell them how to act. They would only document that I was their director and that they were my actors. Here, they document the conception of the world made by the military, the church, the social services, the insurance companies.

The plasticity of life and work processes decreases everywhere. At the same time more and more games are played, which are intended to expose what lies hidden within human beings. The rules by which we are supposed to live are increasingly uncertain, and there are more and more games where life is trained, like a sport. Instruction manuals for life: in the commodity society, the instruction manual is the only record of theory.

Learning with Harun

Wolfgang Schmidt

Stills from *Before Your Eyes Vietnam*, Harun Farocki Filmproduktion

1987. Undecided after two years about what to do with the good fortune of being accepted to the Film Academy in Berlin, I applied to take a gap year and first saved up some money by working for the IBA building exhibition, then spent six months with my girlfriend in Kensington. I hardly paid any rent and to earn a living I looked after key gardens in Notting Hill, the ones that later played a key role in the film *Notting Hill* (Roger Michell, 1999). I mowed the lawn, pruned trees, cleared away broken branches. In these communal gardens between the houses in the middle of the city, we amassed a huge pile of green waste, which Mouse, my boss, set on fire before leaving to see to some deal or other. By the time he returned, I had already convinced three teams of firemen that there was no danger to life, limb or building. Mouse was a nickname from his time as a roadie with Manfred Mann's Earth Band. Because he was so slim he was the only one who could crawl through the narrow spaces of the fully loaded truck in order to fetch what the crew still needed.

In the meantime he had taken up garden maintenance in Notting Hill and Hampstead and started a family, and for me – coming from several generations of gardeners, tree surgeons and florists – he was one of the few familiar points of reference in an unfamiliar world. Your first long time abroad, and not on holiday, inevitably makes you aware that a foreign language also means a different way of thinking and a different cultural emphasis. This may sound banal, but there's no escape once you've exposed your whole self to it. But at least the Goethe Institut was there.

I can't remember how I had the idea of trying to get in contact with the London film world through the Goethe Institut. It didn't come to anything either. But there was a screening of Harun Farocki's *Etwas wird Sichtbar* (Before your Eyes Vietnam, 1981). The Goethe Institut is near the Albert Hall and from Notting Hill you could get there via Kensington Gardens. So the evening event had something of the character of a Proms concert – a walk and then culture. Of the approximately 50 viewers, around 20 stayed until the end. In those days, no one in London was after a thinking film. Even the German Goethe Institut employee seemed baffled, unsure of what to make of the work. It was the year in which Kubrick's *Full Metal Jacket* (1987) had been released, a film that left me strangely cold. In *Before Your Eyes Vietnam*, however, I encountered various things that were familiar.

I had in fact seen the film once before, but only vaguely remembered it. In those days, students at the German Film and Television Academy were made so overfamiliar with the work of its pioneers that in the end you couldn't see the wood for the trees. I had only run into Harun once or twice in the Academy. He was that mysterious filmmaker about whom excited drama students had told me, during my first visit to Berlin in 1978, that he had sprayed the city walls with the title of his film *Zwischen Zwei Kriegen* (Between Two Wars, 1978) in a kind of guerrilla promotion – an unorthodox act that was certainly appreciated. I wasn't so much familiar with *Before Your Eyes Vietnam* as a film as I was with its

method and way of thinking, or better perhaps its habitus – that of humility. This is perhaps immediately clear in its overture:

A couple walks down a street past a row of shops.

He: "You're beautiful."
She: "Why is it important – beauty?"
He: "... because beauty means the possible end of horror."

They don't look at one another, as if they had enough to do to listen to each other's words. The scene begins with a pan across a shop sign offering CHEAP NOVELS. Beauty is equally linked to triviality and high culture, as the last line of text is a literary quotation.

Next scene: Hanns Zischler, in a squatting position, hands an empty bottle to the slaughterman in an abattoir. The slaughterman puts the knife to the animal's neck, carries out the slaughter and fills the bottle with the gushing blood.

Zischler: "We need it for a film."

Before Your Eyes Vietnam deals with the killing, the sacrifice of people in the war in Vietnam, and at its opening an animal – agnus dei – is in fact killed as a symbolic act. This symbolic act, the substitution of a human sacrifice by an animal one, is intended to exorcise horror through the repetition of the horrific, so that beauty can gain ground. The actors are weighed down by thought, as if trapped by their self restriction which is due to the monstrousness of the facts – people kill people. There is no relaxation of the body unlike the reciting bodies in Straub/Huillet films. In *Before Your Eyes Vietnam*, to have a body at all borders on shamelessness. The couple remains bodiless, only the sign of a couple, without flesh. But to my mind the rigour of the form is based on a further state of affairs that was also familiar to me. There is still a direct, conflict-ridden connection to the National Socialist generation. Although I can sense this now, at the time I didn't understand it. But like many other films to which I have often returned, I had an inkling of what was about to reveal itself to me – the appreciation of film viewing as a form of production, as the creation of new contexts and as the development of possibilities of appropriation. I see the various kinds of training I have undertaken in my life so far as being primarily about emancipation, my own and the world's. Perhaps that's why they have been of so little use.

Taking up a productive relationship to films.
(Title of a seminar given by Harun Farocki at the German Film and Television Academy/Deutsche Film- und Fernsehakademie)

1988. Back in Berlin I almost immediately began to work on my first film as director. Harun Farocki's seminars on learning how to look at films also started at around this time. The directorship of the academy had long since made peace with its once-expelled student. I attended these seminars sporadically – after all, I had a film to make. The teaching method was simple. Harun suggested a catalogue of films that we got to know one by one. Initial viewing in the projection room. After a break, the participants gathered around a Steenbeck and the film was studied scene by scene. Harun didn't usually operate the controls himself, one of the students did. As soon as anyone had anything to say – anything at all – the film was stopped and the comment considered by everyone, rewinding if necessary. This usually took place according to democratic principles, although Harun's preferences or disapproval of the various contributions played a role. Depending on the film and the need for discussion, this phase could last a day or two. Then a second viewing in the projection room. Final discussion and next film. The style of discussion was competitive and cliquey. If you weren't comfortable with it you talked without getting any feedback for a while and then stayed away. The tone ranged from offhand mateyness to extreme sensitivity. Women were rarely seen – to be honest, I can't remember seeing any. You didn't have to agree with Harun, but unexpected alliances did occur. I remember that while we were dealing with Raymond Depardon's *Une femme en Afrique* (Empty Quarter, 1985) there was much objection from the football faction, which included two directors now famous in Germany. They accused the film of something like false immediacy. Harun and I, on the other hand, thought the film was good and the girl pretty. Still a colonial viewpoint, to be sure, but this was never denied. And what can a European do in North Africa anyway except be aware of this?

The selection of films wasn't made according to high art or commerce. *Die Hard* (John McTiernan, 1988) was followed by Antonioni. The aim was much more to show that such hierarchies had no significance for the cinema anymore, since there is as much triviality in *Professione Reporter* (*The Passenger*, 1975) as sublime moments in *Die Hard*. Cheap novels rub shoulders with Heiner Müller at the beginning of *Before Your Eyes Vietnam* as they do everywhere. Sometimes the seminar programme was altered at short notice due to current events. When Vilém Flusser died Harun showed his film about him, and on another occasion we watched Günter Gaus' television interview with Hannah Arendt in 1964.

A life spent trying to understand things also involves choosing your teachers – at least that's how it is with me – who, without being asked, take on the role of intellectual father or mother. This was true of my schooldays and first course of study, in urban planning, when I was decisively influenced by the work and attitude of Gert Gröning. On the basis of a socio-scientifically oriented understanding of planning, he instigated a reappraisal in the late 1970s of the entanglement of the academic discipline of urban planning with National Socialism. For this he was, and still is, met with immense social resistance. Then there are the heroes of cinema history that I came to know personally, fellow students who were unknown

to the public, but whose work was groundbreaking for me; personalities such as Frieda Grafe, who I only knew for a short while, and certainly also Harun Farocki. It happened like this:

In 1977, Klaus Theweleit's book *Männerphantasien* appeared – it was published in English as *Male Fantasies* in 1987 – and as a young student I bought and read it immediately. But my interest in the book was in no way accommodated by the technical faculty of urban planning. Because I was unable to follow the discussion of Theweleit's ideas in the humanities department – I didn't actually know that there was a discussion at all – I assumed the book hadn't attracted much attention. For years I didn't meet anyone I could have talked to adequately about *Male Fantasies* – with the exception of a philosopher-medic friend, who was also a fan of Ernst Jünger, however, so not really on my wavelength. Now Harun meticulously attests to the literature at the basis of his films: the credits not only give the titles, but also often show the published book itself, once even against a background of graph paper, which I thought was going too far. Anyway, one day I heard him say that he had always wanted to make a film people would refer to, like an epoch-making book that puts the world in a new light, such as Theweleit's *Male Fantasies*, for example. With that, he became an intellectual reference point for me, even if our discussions never really took off. On the other hand, he always saw my first film as a work that put the world in a new light and he never tired of putting it around. Audiences responded to it with incomprehension. I still meet film critics who tell me they have a video of one of my films, "But don't ask me what it's about!"

In the late 1980s I suggested Harun as a scriptwriter for diploma films at the Film Academy. This was taken up, and I went through my outline with him. The meeting took place at his home. He had laid on wine and cheese, and we talked at cross purposes for two or three hours with the result that I got drunk and he was in despair about not being able to help me, as he said. Aside from focusing on details I thought were irrelevant at this stage, he also demanded more anarchic radicalism than I thought I'd already put in. At least I understood that much. With regard to a pub scene – which doesn't appear in the completed film – he suggested that from a certain point all the actors should only move on the tables. Yes, can do. But incomprehension also helps. Of course I had hoped for a supportive "Nice work, lad, keep up the good work!" But Harun is never interested in messing around with his student's subject matter. It doesn't concern him, so to speak. But you can work on its realisation.

I think that teaching is only interesting to Harun if he is involved in the learning process. From the outset this sets up a very high standard – namely his. You could call this attitude anti-pedagogical, and both during and after my film-academy days I have often defended it. I am still amazed by the great seriousness of his work, and sometimes alarmed by it too. In *Before Your Eyes Vietnam*, he conceives the image of combine harvesters that leave the margins of the fields alone because the thresher is too large for the edges. In his more theoretical works, Farocki has often been concerned with how the further development of machines leads to these leftovers getting smaller and smaller although his films are not concerned with these remainders. In his documentary films, such as *Die Schulung* (Indoctrination, 1987) and *Nicht ohne Risiko* (Nothing Ventured, 2004), the processing and the by-product are no longer distinguishable.

Dead Silence

Nora M. Alter

Set photographs of *Single. A Record is Being Produced*, Harun Farocki Filmproduktion

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We watch in silence as black-and-white images from the 1940s unroll before our eyes. Some are all too recognisable, while with others we are caught off guard by their unfamiliarity. Their presence produces an odd sense of estrangement or defamiliarisation. What we are watching are cuts and sequences taken from 16mm footage shot in 1944 by Westerbork Transit Camp inmate Rudolf Breslauer, commissioned by the camp commander Albert Gemmeker. In October 1944, Breslauer was deported to Auschwitz where he died. Breslauer's footage has been an invaluable archival source for numerous films detailing the Holocaust beginning with Alain Resnais' *Nuit et brouillard* (Night and Fog, 1955). More recently, Breslauer's documentation has been edited and meticulously arranged into Harun Farocki's *Aufschub* (Respite, 2007). The hours of unnamed footage have been given a title, *Respite*, a frame through which to perceive them. Respite suggests an interlude, an interruption, in this instance, a rest between two spaces of terror. Farocki's intertitles further shape our understanding. The images threaten to subvert a meaning already overdetermined by history's atrocities. How can these images of a group of young women outdoors in a circle, laughing and smiling, engaged in 'fun' activities be understood when they are followed by those of prisoners entering into cargo cars taking them to Auschwitz, to their death? The recurring shot of a child perhaps two and half years of age, waving goodbye from the box car window underscores the absolute horror; it is almost more than the viewer can bear. But what makes the visual track of *Respite* even more overwhelming is pronounced by the total silence of the film – a silence that meets the spectator's speechlessness. A silence that threatens; a silence that is strategic; a silence that is a politics.

The mutism of *Respite* finds its critical corollary in the manner in which the aural dimension in Farocki's work is received. Farocki has mentioned that part of his expanded aesthetic project includes the extended texts that are produced. He refers to the critical writings, the discussions – his own and others – that his work generates. Yet, for the most part, and understandably, the texts focus on Farocki's images and inscriptions. These illuminating observations centre on the problematic of vision and visuality, optics, technologised images, surveillance systems, graphics – in short all that is connected to the eye machine. Based on a survey of the readings on Farocki, one might arrive at the conclusion that, with the exception of the voice-over commentaries, his films are silent. However, this is not the case; indeed Farocki carefully and meticulously constructs his sound-tracks, working in some instances with direct sound, carefully measuring and modulating the voice-overs and inserting music strategically. The dead silence of *Respite* is an exception. The challenge is to listen attentively to what Farocki's

[1] "Dog from the Freeway", in Harun Farocki, *Nachdruck/Imprint*, New York/Berlin 2001, pp. 112-172, p. 112.

films tell us – not in the text of their spoken words but rather in the music and in their silences.

Like the photograph of a prone American soldier in Vietnam equipped with a special hearing device listening intently to the ground described in "Dog from the Freeway", one has to listen very carefully in order to hear the music in Farocki's films. Music announces itself sparingly in his oeuvre. This is striking from a director who acknowledges the importance of music in his life and admits that in his youth "around midnight I took part in dance competitions at the Eden Saloon and on several occasions was voted Mister Twist".[2] Music is very important for two filmmakers with whom Farocki shared an affinity, Jean-Marie Straub and Danièle Huillet, whose insistent use of direct sound became one of their signatures. Straub and Huillet in a crucial theoretical step forge a link between sound and music explaining that in their films, "we look for sounds that have nothing to do with reality, sounds that are a bit like music".[3] One explanation for Farocki's minimalist music tracks may be that much of his oeuvre is based on the use of found footage. Although his filmic productions are not traditional documentaries in the strict sense of the category, they are never the less rooted in a complex relation to the 'real'. Reality often begins with documents. The integration of music within this conceptualisation produces a potential theoretical dilemma since it opens up to the non-real, to the imaginary. Traditionally, music is used to suture film, to produce a totality and to smooth over contradictions. More often than not, it is a stylistic flourish that is added to fill a void like the introduction of *muzak* in the 1960s in hotel lobbies, elevators and airport lounges. In contrast, Farocki's music is never arbitrary or soothing; it is systematically deployed and is as much a part of his work as the visual track. Farocki's music is deeply embedded within the very structure of his montages – it is within the compositions. It regulates the way images come and go – their cadences, tones and vibrations.

Farocki's earlier films such as *Zwischen Zwei Kriegen* (Between Two Wars, 1978) or *Etwas wird Sichtbar* (Before Your Eyes Vietnam, 1982) rely on fictional narratives and characters to propel their narrative and are marked by non-diegetic music. But even in these instances there is a marked difference from the way non-diegetic music is used in traditional feature films to produce intense feelings, heighten the action or manipulate emotional responses. In *Between Two Wars*, the entire script consists of quotations from literature, newsletters and pamphlets. Music is used in a similar fashion: for emphasis, to punctuate or mark a scene but where it would be least expected. For example, there is no music to be heard when the couple meets, but Mahler's *Lied von der Erde* (Song of the Earth, 1909) announces itself when, towards the end, the rain washes out the chalk into the gutter. Like Slatan Dudow's use of Eisler's music in *Kuhle Wampe oder wem gehört die Welt* (1932) Farocki uses Mahler in *Between Two Wars* as a commentary, as if it were another character. Or to put it differently, like the ancient chorus whose function is to comment on and explain to the audience the action they are witnessing. We may recall Pudovkin's dictum that in sound film,

[2] Quoted by Rainer Knepperges in Thomas Elsaesser (ed.), *Harun Farocki: Working on the Sight-Lines*, Amsterdam 2004, pp. 77, 78.

[3] "On a cherche des sons qui n'avaient rien a voir avec la realite, qui sont un peu comme de la musique". [Translated by NA]. Straub/Huillet quoted in *Images Documentaire* 59-60/2006-2007, p. 47.

music must "always retain its own line".[4] In other words, music should never be a supporting actor or a source of affirmation; rather it should have its own meaning and character.

But what happens to music in Farocki's non-fictional work? It does not disappear entirely but follows two courses: diegetic and non-diegetic. In the former, it takes over such as in *Single. Eine Schallplatte wird Produziert* (Single. A Record is Being Produced, 1979). Here, Farocki concentrates on the music production industry. Specifically, he films the lengthy process of the recording of the single *Time to Love* by the group Witchcraft. The film details the process of recording; the parts of the bassline and the drums are recorded onto the 24-track mixing desk, followed by the recording of the guitar part and the recording of the song, line by line. *Single. A Record is Being Produced* underscores the temporal disjuncture between the three-minute final product and the two days filled with laborious recordings and re-recordings. An analogy is made between the filmmaking process with its labour-intensive production process of takes and retakes and the industrial process of layering one track after another. In both instances, Farocki alerts us to the labour involved in producing fleeting entertainment – factors that in the finished song or film have become entirely invisible and inaudible. As with Jean-Luc Godard's *One plus One* (1968) in which The Rolling Stones' *Sympathy for the Devil* (1968) is never played in its entirety, Farocki only allows the viewer to hear fragments and isolated verses. Totality and manifold unity and thereby listening pleasure, is systematically thwarted and frustrated. Made the same year as *Single. A Record is Being Produced*, *Der Geschmack des Lebens* (The Taste of Life, 1979) also takes on music as its theme. This time it is a mix of sounds that include Tony Conrad and Faust's *From the Side of Man and Womankind* (1972) and Jimi Hendrix. The spectator hears fragments of Hendrix's *(Have You Ever Been To) Electric Ladyland* (1968) and Mick Jagger, Charlie Watts, Bill Wyman, Ry Cooder and Nicky Hopkins' *It hurts me too* (1972). The music that overwhelms the soundtrack is part of the diegesis but it is something more since in its overabundance, it is part of a style. The music evokes the mood (or Stimmung) of an era of a certain subculture – its presence signals a 'meaning in style'. In both of these two films the music has primarily a documentary function. It is a record in all senses of the word, a piece of evidence. It thus retains a quotation function analogous to its use in *Between Two Wars*.

Farocki also uses non-diegetic music in his non-fictional films although the original musical source is often difficult to recognise because of the complex system of fragmentations it has undergone. In *Die Bewerbung* (The Interview, 1997) and *Worte und Spiele* (Words and Games, 1998) highly distorted music marks the contradiction between what is scripted and what is experienced. In both instances, the viewer does not recognise the source of familiar music. In *The Interview*, it is taken from Neil Young's soundtrack for Jim Jarmusch's *Dead Man* (1995), a film about the 'living dead'. The estranged music is heard when we witness taped scenes of interviewees and see how they have learned to apply themselves. Their

4   V.I. Pudovkin, "Asynchronism as a Principle of Sound Film", in *Film Technique and Film Acting – The Cinema Writings of V.I. Pudovkin*, Peterborough NH 2007, pp. 155-166, p. 161.

scripted 'liveliness' makes them attractive and employable as part of the face-less 'undead' that comprise the technologised and bureaucratised work force of the post-industrial era. Similarly, in *Words and Games*, snippets of Brahms' *Denn es gehet dem Menschen wie dem Vieh* (Four Serious Songs – For that which be-falleth the sons of men befalleth beasts, 1896) is played to introduce the vanitas motif as a counterpoint to the image of gameshow participants. In both of these works the music assumes a critical function and replaces the neutral or critical commentary. It is through the metamorphosed, contorted sounds that critique is performed.

In *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) Farocki employs music differently. The accompaniment of a quiet rapid piano punctuates the soundtrack. The music draws attention to itself through its near inaudible presence, its abrupt disappearance and sudden reappearance. Its original source is Beethoven's *Razumovsky Quartets* (1806) and Bach's *English Suites* (1720) albeit in much altered forms. Farocki explains that for this film he "took the sound reel and put scissors on it and then put the reel in the eraser drum. Everything was erased except the parts protected by the scissors. During the final sound mix, I was also following an aleatory principle, because without calculating it in advance, I would sometimes turn the music on and off again".[5] In *Images of the World and the Inscription of War*, the shards of notes barely register, the viewer has to listen very attentively – like the American soldier – in order to detect their presence, their cries like faint voices whose source is hidden in an enveloping fog where vision is not to be trusted; where it has been misleading. The notes lead us along a path, one that sorts through the density of the visual stimuli, documents and sources in Farocki's film, one that point to other meanings, the secrets of encoded messages. At the same time though, the production process of the soundtrack underscores a randomness by introducing chance into the film. According to Farocki, the "idea was to have something excessive and random, not calculated, because there was already so much calculation, and premeditation in this film"[6]. By extension, I would argue not just in the construction and structure of the film but in the historical events that it tracks: namely the war machine – the death industry. Chance, the unpre-dictable managed to exist even within this space: there were those few who did not fall victim to the logic of death, who ascribe their survival to 'pure chance'. Those fragments of music, those solitary notes remind us of them; they signal their life. One may also ask why the music of Beethoven and Bach – these two mainstays of German culture. Perhaps Farocki is trying to reclaim them, to wrest them back from century's of appropriation – a reclaiming, albeit in a fragmented and damaged fashion.

In a 1999 interview, Farocki discusses the genre of the essay film. He critically observes that "this category is just as unsuitable as 'documentary film', sure. When there is a lot of music on TV and you see landscapes – they've started calling that an essay film as well."[7] At one and the same time, Farocki points to the misuse of music in non-fiction films while drawing attention to the connection

[5] Harun Farocki to Nora Alter, 20.08.09.

[6] Ibid.

[7] Rembert Hüser, "Nine Minutes in the Yard: A Conversation with Harun Farocki", in Elsaesser 2004, pp. 297-315, p. 313.
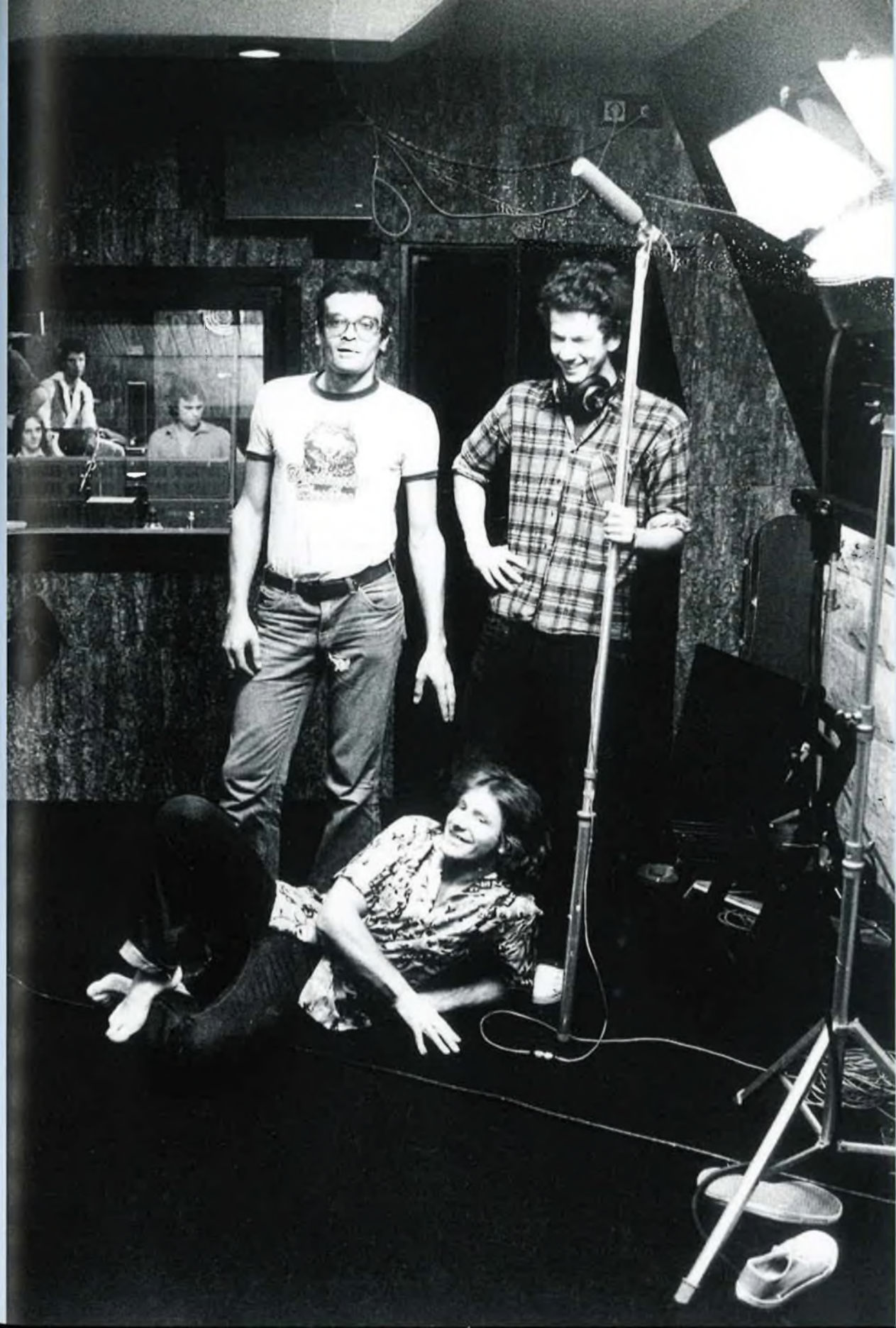
between the presence of music and the form of the essay film. Theodor Adorno observes that "the essay approaches the logic of music, that stringent and yet aconceptual art of transition".[8] He argues that the essay emerges in a shattered world that "thinks in fragments... and finds unity in and through the breaks and not by glossing them over".[9] And just as Farocki works with audiovisual fragments and shards, so critique, too, is produced in the absences, suggesting a totality that is never given.

Back in 1988 when he made *Images of the Word and the Inscription of War* Farocki explained that a "totally zero-sound space is considered to be a no-no in cinema. That is the case even when silence is 'represented' by low ambient sound. I did not want to take this kind of atmospheric sound out of the archive, that is why I made one with music".[10] However, almost 20 years later, *Respite* is enveloped by the dead silence of the archive. The very silence of the images reminds us of the destination of the subjects and the cinematographer who filmed them – Auschwitz. There are no echoes of their voices, no signs of life. Writing in a different context, Adorno and Hanns Eisler explain that "music was introduced as a kind of antidote against the picture. The need was felt to spare the spectator the unpleasantness involved in seeing effigies of the living, acting, even speaking persons, who were at the same time silent. The fact that they are living and non-living at the same time is what constitutes their ghostly character, and music was introduced not to supply them with the life they lacked ... but to exorcise fear or help the spectator absorb the shock."[11] In *Respite,* the viewer does not "absorb the shock", rather it emerges anew with a hard and flattening impact. There are no happy endings here: silence does indeed equal death.

[8] Theodor W. Adorno, "The Essay as Form" [1954-58], in *Notes to Literature*, vol. 1., New York 1993, p. 22.

[9] For an excellent study on the strategic use of fragments in avant-garde film see Jeffrey Skoller, *Making History in Avant-Garde Film*, Minneapolis 2005.

[10] Farocki in Elasesser 2004, p. 186.

[11] Theodor Adorno and Hanns Eisler, *Composing for the Films* [1947], New York 2006, p. 39.

Enlargement of the Field of View.

About *Videograms of a Revolution*

Klaus Kreimeier

When I first wrote about *Videograms of a Revolution* in 1993, after I had seen Harun Farocki and Andrej Ujica's film at the Duisburger Filmwoche (Duisburg Film Festival) – I was interested in the degree of intensity with which the then most advanced audiovisual media (the television as an institution and the video camera as an apparatus) had permeated a changing reality and how it had modified the processes and concrete manifestations of political events.

The technical media had constituted the prehistory of this for more than a century – since the 1880s, when, for the first time, raster technology became available for the reproduction of photographs in newspapers and magazines. Shortly afterwards Kurt Korff, who was made chief editor of the *Berliner Illustrirten* by Hermann Ullstein, revolutionised the relation of text and image, the temporal economy of print and the methods of a media-based construction of reality with the help of the new technologies of still photography and halftone. A new politics of the image emerged through him and his editorial colleagues working in the modern mass media in Paris, London and New York. The 'optical reporting' of the early cinema continued this politics; it reached its climax with live television broadcasting, and with the omnipresence of equipment in the form of increasingly smaller and lighter video-sound cameras, an all-encompassing media presence seemed to have been achieved.

An inversion of the relation between politics and media announced itself. Though the medium still followed the political event and attached itself to the political actors, political action only became possible as publicly perceived performance wherever a recording apparatus was present and a media attention guaranteed. "If film is possible, history is also possible", says the voice-over in the film. The medium, with its inherent dynamics and acceleration effects, became the catalyst, if not the catapult of political events. It was not by chance that this reversal showed up at places where the new era became visible in 1989 to 1990, when the long suppressed 'cause du peuple' forcefully emerged into the field of view in the countries of the former Eastern bloc. 'All of a sudden' the masses were there, and equally suddenly, there were film cameras everywhere. An omnipresence of technical media enabled Farocki and Ujica to edit images of the revolutionary uprising in Romania in late 1989 – filmed by a large number of independent, professional and non-professional documentarists, and also state television – into a coherent stream of videographically captured moments.

In the two subsequent decades, more things have changed in the world than in previous centuries. The American electronics industry has made the computer into a domestic appliance and the enlargement of the Internet into the World Wide Web has established a completely new media landscape. The terrorist attacks on the World Trade Centre in September 2001 became – judged by the number and output of the photo- and video cameras present – the most extensively documented political event in modern history. Meanwhile most mobiles are equipped with digital cameras, enabling us to shoot photos and videos and to immediately

send them in any imaginable situation. Today it is clear that *Videograms of a Revolution* (1992) emerged at a political and media-historical interface, which was also a site of fracture. It marked the end of the traditional documentary film as a privileged and unchallenged observational authority and the beginning of a new, multi-technology and multi-perspective phase of media history. Its indicators are a ubiquity of the camera-eye and a dominance of a new social type: the medialised human being, wired up to technical media.

In *Videograms of a Revolution,* we can observe how – under the enormous pressure of an exceptional revolutionary situation – the medialised human being and the political event emerges as a media reality, and how circumstances switch from pre-democratic despotism into post-modernity within a few days. In the opening sequence of the film, even before the opening credits, an obviously severely wounded young woman can be seen. She is being looked after by her relatives, she is in pain and in need of medical treatment, but it soon becomes obvious that she is also concerned with a 'message'. Somebody encourages her: "Talk to us, it will be shown on television!" She wants to make sure: "Are you recording sound and image?" The woman lying in bed introduces herself as an employee of Konsum in Temesvar and explains how she 'defended' the store against Securitate brutality. The Securitate had fired aimlessly and had beaten the employees; colleagues had been arrested and were being tortured in prison.

While the camera shows the wounded face of the young woman in close up, she formulates a political manifesto in precise words: she would like to join the revolutionary youth in Temesvar and Bucharest and fight for a better future for her country. She knows that she is part of a media arrangement, but she is not yet used to this new mode of existence. Her cadence reveals that she knows her statement is 'recited'; she knows that none of her prepared words should be lost. This would be a 'staged scene' in a traditional documentary context; the documentarist would endeavour to obliterate the staged elements in order to create a 'spontaneous', 'authentic' scene. But in the post-documentary context, the 'authentic' human being is already a mediatised one: it's the television camera that enables the performance, and the performer appears only because the camera is present.

Another sequence demonstrates the political and media-historical site of fracture in a situation specific to Romania, in which the breakdown of the state's media apparatus is visualised. The film's authors present a precise analysis of the material. The last appearance of Nicolae Ceauşescu on the balcony of the Central Committee is being recorded by state television; image and sound function well until the moment when an offscreen movement of the listening crowd takes place; this annoys the dictator, whose speech falters. The transmission is interrupted, but because the outside-broadcasting van was still recording there is material that partially captures the progress of the event. The cameras point to the sky, in accordance with the rules for disturbances during a live broadcast.

There is film material without sound and sound material without images, and finally there is a film sequence of the state newsreel which shows that there were movements in the crowd on the square, that many people at the back and that others in front are pushing towards the Central Committee building. These images were possible because a state medium 'changed sides', in a literal and metaphorical sense, politically speaking: it exchanged the gaze of the loyal subject for the control gaze of the sovereign towards the people. The enlargement of the field of view starts with the fracture within the machine, which – under the conditions of the dictatorship – decides on the visible and the invisible.

The opposition forces in December 1989 are concerned with no more or less than the rebirth of Romania. Almost in passing, they also become the midwives of a new politics that was only possible within the media storm. A sound camera continuously records the chaos in the corridors and the director's office of the television building in Bucharest. The technocracy is pitted against the rebellion; they call for light and technicians. The rebellion wants to take possession of the television centre, but the rebels don't know exactly how to proceed and what to do with the newly captured medium. The director tries to keep the house rules, "No bloodshed and no riots!" And television is needed to put an end to the bloodshed in the country. "We are here", a leader affirms, "in order to save this institution". No, there is more at stake: "Let us save the dignity of Romania!" In fact, both are at stake. The rebellion itself is powerless, even unreal. The medium is needed in order to make it visible; only the visible insurrection is able to re-establish the honour of the country. The protestors in front of the television building are chanting "truth, truth". Truth, honour – these are big concepts that merely describe how important the medial confirmation of what is happening in the country is.

Is a proclamation to the people sufficient, or is a manifesto required? The rebirth of Romania lies in the hands of a band of amateur actors rehearsing its performance in the television studio, forced by pressure of circumstance to professionalise. How do you go 'on air'? The professionalisation becomes a crash course. There is no rehearsal, no rulebook, only guesswork. A television broadcast consists of framing and content, that's for sure; someone makes the 'announcement', someone else reads out the 'message'. The poet Mircea Dinescu will convey the 'message', 23 million Romanians are waiting for it. The poet is sweating; he runs his hand through his hair. "Mircea, show us that you are working!" How does it look when someone is working? Mircea bends over his paper, but the production coordinator already calls from the director's room: "five seconds left". Mircea has to stand upright and look 23 million Romanians in the eye. Politicisation and professionalisation lead to (self)-mediatisation; this is a sweat-inducing process. Camera and sound are on air, and Mircea Dinescu says that the good Lord had turned towards Romania again. And in the end he cries, with wide open eyes: "Television is with us – we have won!" This is the decisive message.

Television is the truth now. A broadcasting van is on its way to the Central Committee building, which is already in the hands of the uprising. Generators and floodlights expel the dark night of tyranny. "We are turning the night into day in this city which has lain in darkness for such a long time." The government is finished; Prime Minister Dāscālescu declares his resignation on the balcony of the Central Committee. There are enough cameras around him, we see and hear the announcement from three different perspectives. But it has to be repeated because the television wasn't ready to broadcast. Democracy in the media era is a question of lighting, meticulous live broadcasting and knowing how to deal with the political players. Apart from this, a revolutionary situation requires a rousing address to the audience: "Help television with its work!" Television needs the support of the masses in order to reach them with its message.

Videograms of a Revolution is a compilation film that has assembled its rich material in such a way that it appears to be an uninterrupted chronology of the events. At the same time it becomes obvious that the apparent omnipresence of the camera eye is deceptive. The more varied the material, the more obvious the blind spots it contains. At the beginning, the independent camera people are still in political danger, they act at the periphery of events: we see tower blocks of students apartments in close-up; only the commentary reveals that the people in the background, who can hardly be seen, are protesters. Sometimes the camera only provides an impaired view: when the army sides with the people and opens fire on the state power, the escaping Securitate troops can only be seen at the upper edge of the image; the camera 'wipes' nervously over the scene from an extremely high angle as if it first needed to understand what is going on in front of its eye. Ceaușescu and his wife's escape by helicopter, followed by two cameras, is a problem of distance (from the site of the event) and perspective (where is the helicopter flying to?).

The technical eyes, so it seems, are everywhere, but the field of vision is relentlessly in motion; it abruptly constricts itself or suddenly expands to a panorama. When the camera aims out of a window parallel to a rifle, it constricts itself to an embrasure: it doesn't know more than the shooter who pulls the trigger because he was told that the invisible people in the background could be 'terrorists'. The various cameras enlarge the visibility, however, unlike the surveillance cameras, they are not supposed to simply register what they see, but also interpret it and turn it into political evidence. Again and again, this exceeds their competence.

Floodlights point at the balcony of the Central Committee at night; shots are fired. The electrical light can only cut narrowly into the darkness, which suddenly becomes an ambush, because there are probably 'terrorists' (Securitate) in its shelter who will set the façade on fire. Or are these revolutionaries who don't know that they are shooting at their own people? At the same time the television centre broadcasts that they are being fired on from the Telephone Palace; it is said that the Securitate is even now within the building. In the news studio

a person in uniform says into the camera: "We are protecting the news channel with weapons in our hands" – and hurries out of the image with his unlocked rifle. Afterwards, an exchange of fire at Victory Square. Who is shooting? Have 'terrorists' barricaded themselves in, over there, on the fourth floor of an uninhabited block of houses? Again: guesswork. People could also be staging it all for the cameras: perhaps the army is only acting; perhaps it wants to show the people that they are fighting to expel the tyrant's last troops.

There is a war in Romania, but the real war and the staged war are barely distinguishable. A revolutionary situation is structurally confusing anyway, and now the machinations of the cameras come into play as well. The media presence that triggered the revolutionary situation also contributes to the fact that its contours are becoming blurred and increasingly unclear. Video amateurs suddenly find themselves in the role of war reporters; they are nervous and show off a little in their new status. "You were on telly yesterday." "Did you see me?" At the beginning, the medialised people are still media driven (We are in the medium, therefore we are), until they learn that they can play with the media, that they can use them for their purposes, that they can play them off against each other. A learning process that has no space within a dictatorship and can only unfold within a democracy.

After the revolutionary enlargement of the field of view, visibility and invisibility also exert a co-sovereignty. Even before, under the Ceauşescu dictatorship, there was a co-sovereignty, only it functioned differently – according to the law of the party and the state propaganda apparatus. Propaganda provided the country with a fixed image that served as a means to maintain stagnation, immobility and silence in the country. This changed with Ceauşescu's last speech. A video amateur, who was filming the broadcast of the speech and its sudden interruption, pans through the window and onto the street. He films people in motion and wants to find out if their movements have something to do with the events taking place in front of the Central Committee and the break in television transmission. He 'compares' the television images with the ones on the street, in search of a connection he can only make in his head.

The core of all medialisation is verification: what is in the image – exists. Dictatorship replaces verification with propaganda; wherever propaganda is ineffective, repression immediately comes into play and solves the question of veracity through violence. The end of dictatorship is the hour of the classical documentary film, whose mission always was to ensure the autonomous discovery of the world and give conclusiveness to its findings. The cameras registering the chaotic confusion on the floors of the Romanian television centre – Iliescu talking to dissidents and officers about the name of the organisation that the revolutionary movement should adopt; Mazilu in discussion with rioters about the constitution and the colour of the country's flag – are watching with the eyes of direct cinema, and they see a power vacuum.
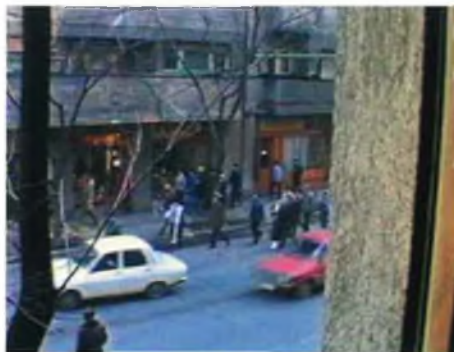
A relationship of reciprocity: the imploded balances of power provide a suitable terrain for direct cinema – and this also applies the other way around: a power vacuum can be best described through the aesthetics of direct cinema. In the newsroom next door they are already rehearsing the official statement, the postures of state support, the central point of view.

Like the revolutionaries of 1789, who wanted people to put their trust in the guillotine, the new power in Romania wants people to put their trust in the media. The guillotine was a death machine that produced messages and images. The television centre taken over by the rioters in Bucharest is an image machine that presents political corpses, the non-dead of the old regime: Ceauşescu's son Nicu, the interior minister, the head of the secret service and an agent from the Securitate, whose face is wounded. Their presentation becomes a media execution. The 'last camera' shows the real corpses of Nicolae and Elena Ceauşescu. What is to be seen in the image – exists.

Inscriptions vidéographiques/
Video Inscriptions

Florian Zeyfang

1 Disturbance
2 Camera Pan
3 "Attention"

I ought to have seen them much earlier – the works of Harun Farocki. I had been in Berlin since 1987 after all, studying art, initially painting. When the Wall came down my political side, which in the early 1980s led me to block the transport-ation of nuclear missiles, came to the fore again, in my work with the collective Botschaft[1] for example. From 1990 to 1996 artists, filmmakers, craftspeople, students and autodidacts met here to organise projects and I really should have got to know Harun's work through our filmmakers, especially as the activities of the collective were taking my work in the direction of the moving image, photog-raphy, text and installation.

But I had to go to New York to see Harun Farocki's images for the first time. This was after working with Botschaft and when Berlin had changed once again, when the first quasi anarchic period after the fall of the Wall – squatters, culture-makers AND speculators made use of it – was being steered in a more regulated direction. Half the city seemed to be occupied with getting rich on the Internet or working themselves into the ground. In the art scene the newly founded galleries enjoyed their first successes.

The Whitney Independent Study Program was the right place for me to think about strategies for my work after the group experience, and about the interaction of the image based media and politics. As part of the programme its participants brought along films every Monday, on video or 16mm. Someone showed *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) and later we saw *Videogramme einer Revolution* (Videograms of a Revolution, 1992). They have remained the most important of Harun's works for me, particularly the latter.

Videograms of a Revolution is a work by two directors, Harun Farocki and Andrei Ujica. And it is a work about a revolution that deserves the name – all manipula-tions included. It is also about the role of television and amateur photographers: the entire film uses found material from Romania in the year 1989. All these points seemed to affect me directly after finishing work with the collective, after the peaceful so-called revolution, the later so-called Wende[2] in Germany, my involvement with the question of how to think images politically with the coming of the Internet.

I was working with animation, sequences of black-and-white drawings that – in contrast to graphic, three-dimensional visual illusion – were to do with found footage, collage and appropriation. The simple line transferred all the material onto a common level, on which combinations of image and sound from different sources and from freely invented pictures were intended to comment on each other. Images from *Videograms of a Revolution* went into my short animated video *Übertragungsversuche / Transmission Attempts* (1998), alongside short ex-cerpts from *Tout va bien* by Jean-Luc Godard and Jean-Pierre Gorin and *Einleitung zu Arnold Schoenbergs Begleitmusik zu einer Lichtspielscene* (Introduction to Arnold Schoenberg's Accompaniment to a Cinematic Scene) by Danièle Huillet and Jean-Marie Straub. My film was meant to look at the before and after of the term Revolution (in film), the euphoria and the compromise.

All the above works are conceived by duos, and the latter two are both from 1972, but I only noticed that later. Godard and Gorin's film is the final project of the Groupe Dziga Vertov era; Straub/Huillet always worked together. Harun Farocki's filmography contains films made with Hartmut Bitomsky and Ingemo Engström during the 1970s, for example, but later this becomes much rarer and since the 1990s there have only been the two collaborations[3] with Ujica. The question of the authorship of a work is one that runs through my artistic biography. In the work with Botschaft we abandoned individual authorship in the early years with-out much discussion; later the picture changed, as many projects were carried out by different people under the umbrella of the group. Outside Botschaft we
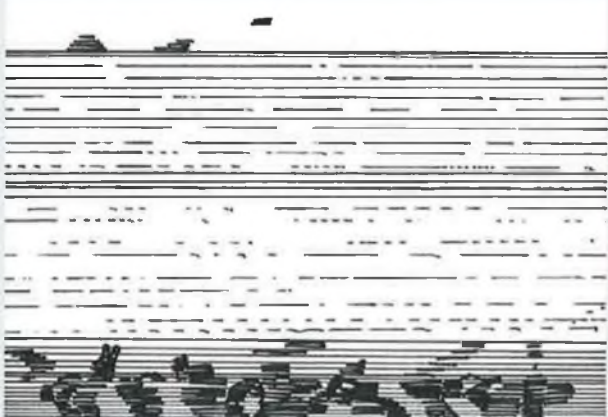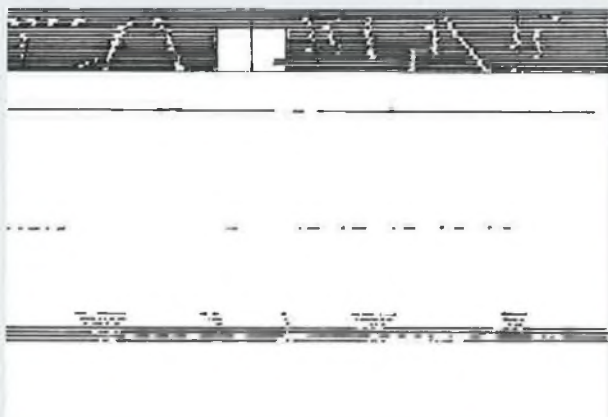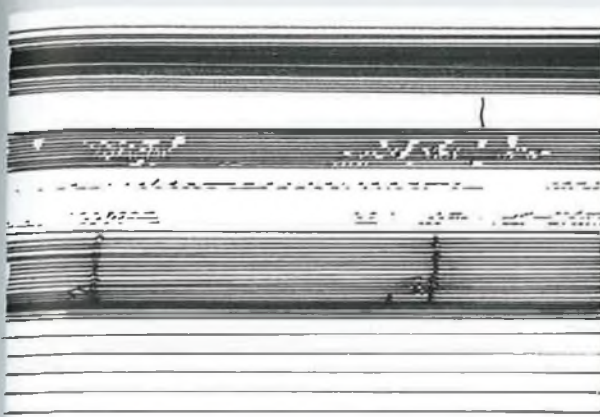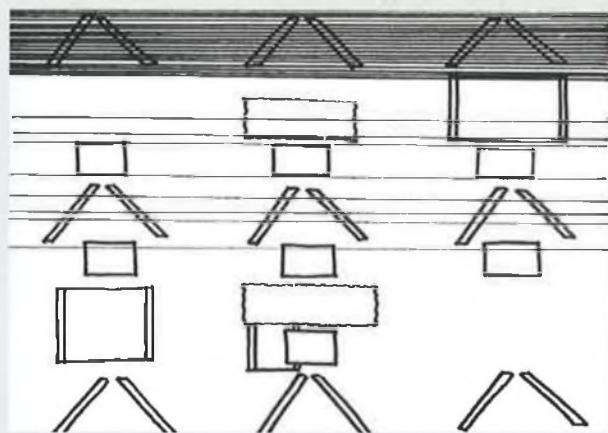
[1] 'Botschaft' as meaning both 'message' and 'embassy'.

[2] Wende or 'turnaround', the popular term for the opening of the Berlin Wall.

[3] The second collaboration was *Kamera und Wirklichkeit* (Camera and Reality, 1992).
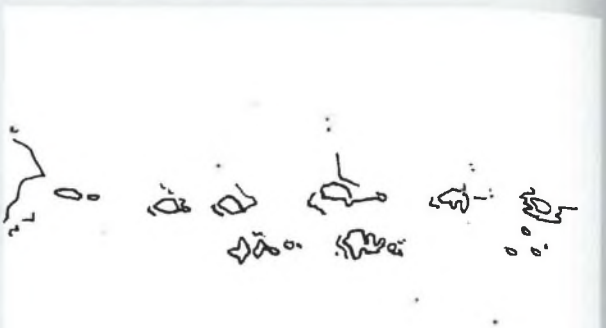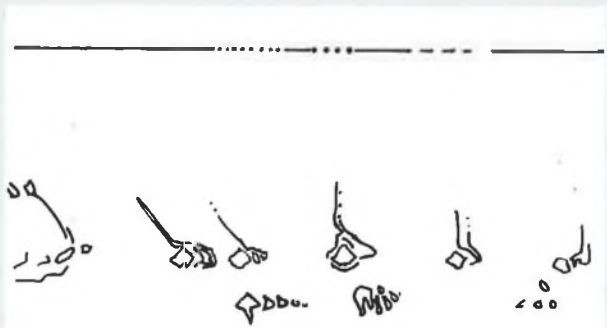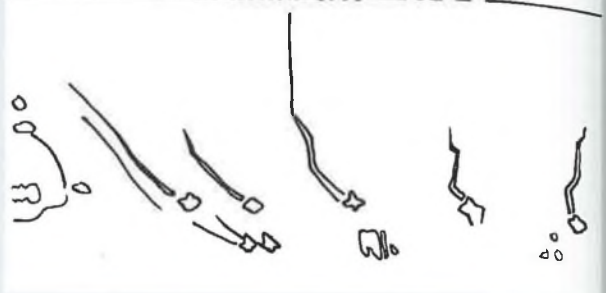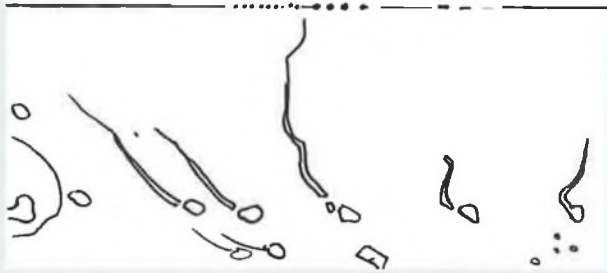
were active in art or film under our own names but here too I worked with Ulrich Heinke and Pietro Sanguineti, for example, in order to vary the conventional form of authorship for myself. Learning from (documentary) film might mean being open to this question here ...
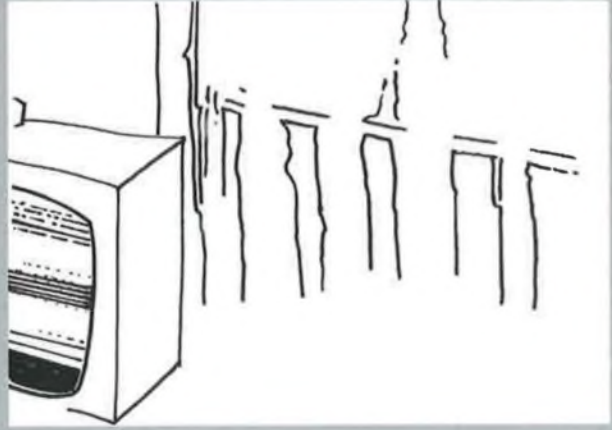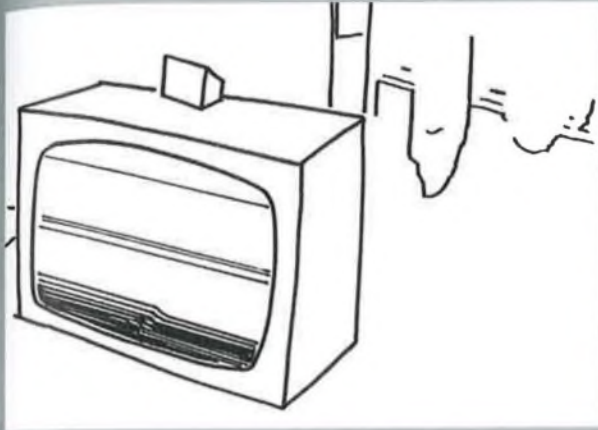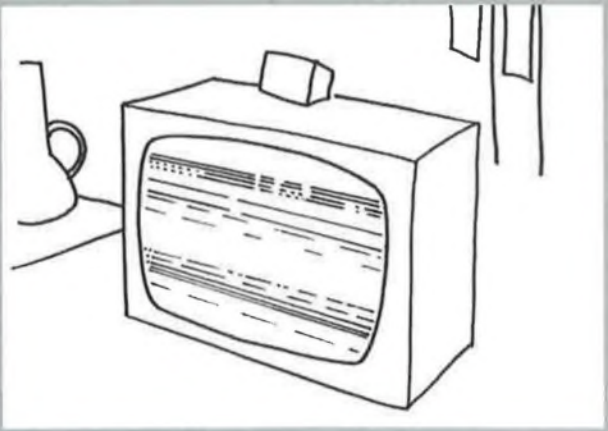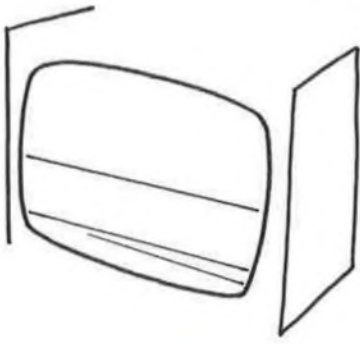
Übertragungsversuche/Transmission Attempts, together with the films that went into it, was an important step – as was studying on the Whitney programme – in reorganising my work after the collective experience and dotcom-mad Berlin. Harun and Andrei's method of observation and restrained commentary played an important role – in my mind I always hear the female voice of the English version, by the way. Farocki then, together with Kaja Silverman, published the book *Speaking about Godard* in the US, and the discussions and dialogues in it influenced another project that I worked on with my Whitney colleague Gareth James and Annette Schindler from the Swiss Institute for the exhibition *I said I love. That is the promise. The Tvideopolitics of Jean-Luc Godard*. Kaja Silverman was invited to give a talk and is one of the authors of our eponymous book which appeared in 2003. Harun's profile on the art scene became considerably higher during the 2000s, probably faster in New York than in Berlin: in 2001, he had a film retrospective at MoMA; in 2002, his first solo exhibition at Greene Naftall Gallery.

When Matei Bejenaru invited me to take part in an exhibition in Iaşi in Romania a few years later I was confronted with the subject of the revolution of 1989 once again. I only discovered though Romanian literature written after the completion of *Videograms of a Revolution* and then through conversations with Matei in Iaşi and Dan Perjovschi in Bucharest, how much doubt had been cast on the uprising after 1989 and what disenchantment was caused by the realisation that the old guard of the Ceausecu dictatorship and the Securitate had been behind this. This development seems to be hinted at in the second part of *Videograms of a Revolution*.

Since the Whitney programme I have seen most of Harun's films and those of Andrei Ujica, and they have been a lasting influence. This includes the already mentioned method of observation, which gives the search for images an open form and does not moralise. It includes both his found and invented images, which often come close to visual art: the mirrored face of Harun Farocki/Ingemo Engström in *Erzählen* (About Narration, 1975) the model in *Ein Bild* (An Image, 1983) the make-up artist in *Make-up* (1973) who rubs the face with powder "until it is a sheet of paper, primed for painting". Above all, Farocki's greatest impact on me has been his fundamentally political thinking, together with his tenacity over the decades.

Additionally, I'm amused at times by the fact that I play in Harun's old position of left back since 2006 when he retired from the football team Tasmania Bühne und Sport which he co-organised for many years.
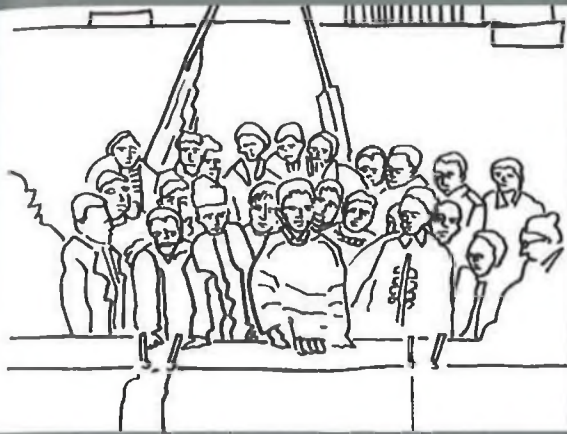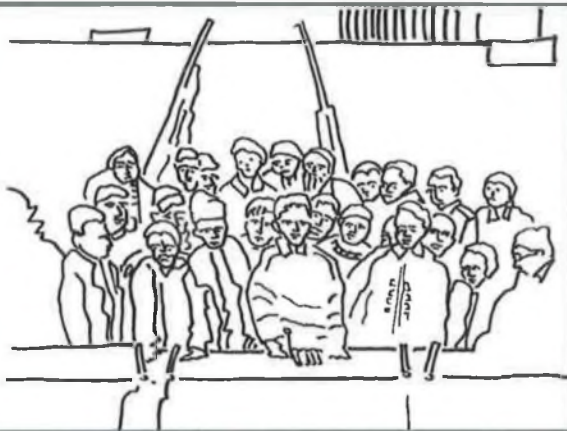
The Quarter-Dollar Scene

Michael Baute

The quarter-dollar sequence is from *Ich glaubte Gefangene zu sehen* (I Thought I Was Seeing Convicts, 2000), and it is also included in a similar scene in *Gefängnisbilder* (Prison Images, 2000). I find this one hundred and 50 second sequence very moving. When I recall these two works, I remember this sequence in particular, and I ask myself why it moves me. At the centre of this sequence is a visit, shown in surveillance images, from a prison in the USA. A woman visits her incarcerated husband. She takes two quarters from her purse – an old one and a new one that has just come into circulation – and we see how the man bends over the two coins to examine them. The film's commentary describes this scene with the sentence: "The new coin tells of a life outside the prison walls", and, shortly afterwards, in an intertitle which accompanies the other images in the sequence: "missed life."

We see the man and the woman with the coins sitting at a table in the visiting room of an American prison. At first, in a general view of the room, we see other tables and other visitors and inmates. Although the images of the visit are not very old (the time code in the picture is dated 28 April 1999), they already have a historical fogginess that is probably due to the cheap cameras: surveillance videos are not meant to last. The bluish images have a faded quality, the contours are no longer sharp, the motion depicted is slightly blurred, the scan lines are clearly visible. In addition, the images are silent; that is, they are recorded without sound. They are images that have a predetermined function. In a text from 1999, Harun Farocki describes what interests him about this type of image: "The interesting thing about images from surveillance cameras is that they are used in a purely indexical way; they are not at all about visual impression but only about certain facts: was the car still in the parking lot at 14:23? Did the waiter wash his hands after using the toilet? And so on. This attitude is insisted upon to the extent that the images are considered entirely worthless when nothing special happens, and are often immediately deleted to save tape."[1] The installation video *I Thought I Was Seeing Convicts* and the related film, *Prison Images*, are not made up exclusively of such surveillance images. There are also images from other more familiar forms of image production – images from fictional films with a narrative charge and a particular visual impact.

I asked myself what touched me in the quarter-dollar sequence, the sequence in which the woman visits her husband in prison and shows him an old and a new quarter and in the commentary that the film adds to the visual content. I am unable to give an exact definition of the way in which I am touched. It is not exactly an empathy produced by the film for those in the images who are *missing* life, although this empathy certainly plays a role in my being moved. Something about the sequence goes beyond that. Something releases these images from the obligation to speak emphatically.

By describing it, I reduced the quarter-dollar sequence once again. Speaking in a reductive way, I thought the sequence consisted of two things: firstly, the

[1] Harun Farocki, *Bilderschatz*, ed. by Vilém_Flusser_Archiv, Kunsthochschule für Medien, Cologne 2001, p. 25.

..

examination of the coins in a prison, seen and recorded by a surveillance camera; secondly, the film's commentary on this scene and the montage of the film in which it has now been integrated. Of course, there is also something else: the filmmaker's decision to consider these images worth showing in the film in the first place. I asked myself why these images are in the film and why I have such a strong recollection of them. I take another look at Harun Farocki's text. Just after the above-quoted passage from the 1999 text, Farocki considers what was previously suggested by the word "impression": "Because surveillance images almost never contain a camera movement or a cut, the usual forms of compression are left out. As a result, what happens is extremely undramatic, and we become aware of how much the narrator is complicit in or a joint collaborator of the film."[2]

What form of compression occurs in the quarter-dollar sequence and what is the resulting impression? At the beginning of the sequence, from the general view of the room, the surveillance camera zooms in on the table where the man and woman are sitting. The event in the quarter-dollar sequence – the examination of the coins – is "extremely undramatic". Because the images are silent, the words that the man and woman use to comment on the taking out and comparison of the coins are withheld. Because the camera films from the ceiling, we see no more of the man examining the coins than his shoulder or a section of the back of his head; nor do we know anything about his physical reaction to the new coins. Perhaps there was no other surveillance camera in the prison recording the man and the woman's reactions that could have been inserted into the film. Or perhaps there was a second camera that recorded images of the man and woman's reactions but a decision was made not to use them. The fact that these additional images of the man and woman's reaction to the quarter are not in the film appears as a lack in relation to conventional forms of compression. A reaction shot showing the man responding at least physically to the new quarter would be a conventional narrative device, turning the event into a balanced mise-en-scène. This countershot, however, is missing. In the film *Prison Images*, this lack – an action lacks a reaction – is answered by the narrative device of ellipsis.

We do not see how the man looks at the coins and we do not see how the woman looks at her husband examining the coins. In place of the reaction shot is a commentary. The commentary, however, does not speak about the man and the woman's reactions, withheld by the ellipsis; it does not fill in the missing emotions of the individuals; it allows the lack to remain. Rather than focusing on the individuals with their old and new coins, the commentary turns the coins themselves into the subject of its sentences, in response to which the people examining them are assigned as objects. Rather than the people, it is the coins that 'speak' of life beyond prison, of "missed life". The people are witnesses of this 'speaking' of "missed life", a life outside the film, a life that no longer imme-diately touches them. In this reversal of action and reaction, the fatal aspect of the prison situation is played out very differently than would have been the case

2 Ibid.

in a reaction shot of the man and woman examining the coins. The ellipsis and the commentary that reinforces it connect the images together in a type of compression that exceeds the narrative convention of action and reaction, producing a form in which "missed" life can be expressed.

Harun and the Sea of Arguments

Ruchir Joshi

I first heard of Harun Farocki in 1995 from friends, a group of filmmaker colleagues who were a bit younger than me. While my friends were completely taken by this 'German' audio-visual essayist and his way of filmmaking, I got no specifics; details were for lesser thinkers, clearly, and I got not a single description of a shot or sequence, nor any other example of this apparently fantastic body of work.

It would be a while before my viewing orbit brought me to Farocki's films but what I then understood was that this was one of the few cineastes who actually pushed the boundaries of non-fiction cinema, someone who constructed ideas and arguments like nobody else. This was, as it turned out, correct. I also somehow got it into my head that this Farocki was Iranian, an exile settled in cold and foreign Germany; I imagined him as a slight, pepper-bearded guy, not very tall, draped in refugee jackets and mufflers; shining black eyes, not very good in English; a typical lefty from Tehran who had escaped the Khomeini Octopus and who now brought his incisive (and very Persian) vision and intellect to bear upon the making of films in the reluctantly supportive West. This was, as we know, incorrect. I imagined Farocki von Tehran to be taciturn and speaking in short, abstruse bursts, (especially in that English of his, which was not so good). Completely wrong. The woman member in the group who told me about Farocki stressed that the man was very handsome, good-looking, sexy even. She had a good eye, my colleague, and in this description she was completely accurate.

When confronted with hyper-erudite people, I always used to hold up my eclectic film-viewing as a shield: "Ah, you've read that? But have you *seen* this?" Turns out that my viewing wasn't that all-encompassing either. Trapped in the parochialisms of London, Calcutta and Delhi, the weird critical littorals of New York and Paris, I somehow managed not to see even one of Harun Farocki's films till the January of 2008. Perhaps it's not even fair to bring Calcutta and Delhi into the blame-zone. The friends who first mentioned him had seen Farocki's work while they were film-students in Delhi. People in Calcutta film circles were quite familiar and highly admiring over many years. So, perhaps it was just me who had dropped through the invisible cracks that exist between screenings and film programmes all over the planet. Lucky me.

Lucky because there is a great pleasure in being surprised by something hitherto undiscovered in an area you think you know well, there is a great excitement in finding a new lode in ground that you imagine is already heavily mined.

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I met Harun almost before I'd seen any of his films but, again luckily, there was an 'almost'. The evening screening in Calcutta had *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988) and so my sheepishness at being new to the work was manageable by the time we were introduced. I could quickly skim over the fact that I didn't know 99% of Harun's

work and concentrate on what I'd just seen, on the current state of politics in Calcutta, on the best beer to drink in the restaurant where we were having dinner.

When meeting people who've achieved a lot, especially men, I'm always on the look-out for arrogance, a certain invisible cape of smug self-satisfaction draped around the shoulders. I'm automatically wary of the ways these 'great' men might find to talk down to the rest of us. I watch out for their lack of curiosity about others, the various tricks they employ, often including false self-deprecation, to bring the conversation back to the only thing that matters: themselves and their work. When this happens, I invariably feel a double thing, a sense of satisfaction and disappointment: "Aha, he's human and limited!" and, simultaneously, "Oh dear, he's so limited!"

Even more irritating, often these famous 'figures' are accompanied by a wife or partner whose chief job is to channel a constant, cooling air-flow of praise and attention towards The Man; these Other-Halfs will say boastful things The Man himself cannot, or create openings through which The Man can, once again, be showered with admiration.

There was not a trace of any of this bullshit around Harun and his wife Antje Ehmann, and I was relieved. For the corollary to famous artists' ego-dancing is that the best of their work is behind them and the preening and peacocking is part of coasting on old triumphs. I was happy meeting Harun and Antje because the opposite of the peacocking corollary also usually holds true: a man or woman still involved with their work will often carry with them a genuine humility, a real curiosity about others and the world, a rigour that does not allow everything they experience to be forced into old and worn slots. They will be able to laugh freely in ways not available to people trapped by their fame.

Far from wearing any cape, the second time I met Harun, he was sitting in a red under-vest, (what we call a 'ganji') and looking at the cityscape out of the window, eager to get out of the five-star hotel in which they were staying. Calcutta was on a general strike that day and the streets were more or less cleansed of traffic. This allowed us, Harun, Antje and me, to wander around parts of South Calcutta with a freedom impossible in the hurly-burly of a normal day.

With the winter evening coming down on a city stripped of motion, we took a slow, circuitous walk. Starting from the high red walls of Presidency Jail, which is appropriately right next to the fancy hotel, we cut through a cross-section of South Calcutta neighbourhoods and architecture: quasi art deco apartment blocks that would be completely at home in Berlin, typically Calcuttan small bourgeois houses from the early 20th century, a dilapidated 19th century market darkened by the strike; we walked with impunity across barren avenues, found bars that were closed, gazed briefly at the windows of Satyajit Ray's apartment

where his family still lives, drank tea and ate samosas on the footpath. It felt as though I was walking my guests through a film I hadn't made, but one that was closely related to the ones I have completed.

Through the evening, I got no sense that I was with a man who had been making films from the time I was six, (42 years earlier!), there was no rank pulled by someone who had made more than 90 films over someone like me who had made, in total, seven. There we were, three people wandering through a huge, living art installation simmering with life under the surface. After evening ended, I realised that the best part was we could see the same humbug and hypocrisy in life and in art and laugh at it, that we could admire from our very different places some of the same truly moving work.

I like to stretch metaphors and images so I'll put it like this: that evening it seemed as if Calcutta was seeing to it that the chaos and mess from which my work arises overlapped with the minimalism and rigour of Harun's images. Here was the boiling city of my films removed from its source of heat, cut off from its crowds and sweat, its honking and smoke; here was the concrete lunacy behind the daily craziness, the stage-set, the architecture, the still machinery of history momentarily laid open for examination and meditation, not 'as in a film by Godard', as Pasolini once wrote, but as in a film, perhaps, by Farocki.

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I watch a film by Harun Farocki.

I watch the camera stay and stay and stay on four or five marketing guys arguing about where to place a loaf of bread on a mock-up of a supermarket shelf. I watch them move the loaf around, horizontal, vertical, piled so high with other loaves. I watch these profit-colonels provide the loaf with a fighter escort of cup-cakes, I watch two of them quarrel over the placement like a Bolshevik and a Menshevik arguing about the Revolution, I watch one of them sulk like a baby as his ideas are steamrollered by the boss. After about 15 minutes of this, I start laughing. Regardless of the fact that I'm laughing, it goes on – the camera still doesn't do anything exciting, it stays. I can now see the ghosts of Beckett and Godot, of Ionesco. My laughter now becomes uncontrollable. I realise I'm now laughing at myself and how, every time I visit a Sainsbury's supermarket in London, I think I'm exercising cunning choice.

As I watch a film by Harun on my computer, my 12-year old son joins me. "What's going on?" My son asks. "Do you know what dubbing a film means?" I ask in return and he nods yes. We watch a film being dubbed. The camera doesn't move, it does nothing exciting. The lady in glasses, who looks like a professor, constructs a pleasure-groan. The uncle standing next to her grunts in reply, obliging, polite, totally professional. Her face absolutely still, the lady moans out, "oh yes! oh,

you're making me so horny!" The man in the recording booth behind them inter-
rupts, "can you go straight into the words, please? No breath before the words
this time." The blue screen on the wall rewinds back to start of sequence and the
professor gives another take, going straight into the words, "oh yes! oh, you're..."
My son's eyes widen, "oh, so *that's* how they do it! But, but, why can't they just
record the sound while shooting it?"

Because there are certain processes involved in constructing anything, and those
processes, as Harun constantly demonstrates, always have factors, facets, con-
texts and constraints.

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But along with the volition towards a relentless and unsentimental deconstruct-
ing of a particular process there is something else going on, something that's
almost its opposite, something contrapuntal.

A photograph or a diagram from a book is slapped down without frills, a seg-
ment of archive is repeated like a coda; the camera stays unmoving as people's
actions carom within the frame. Through flat voice or bald intertitle, alternative
histories of processes are provided. This witnessing, this precise decoupage of
information trips us into an erotics of examination.

Into the pleasure that's to be found in unearthing a hidden bridge of thought, in
unpeeling strange connections, in discovering the weird kinships between images
and mapping the covert incestuousnesses of oppression.

Thinking back to 1995 when I first heard of his work, I can see why my friends
so loved Harun Farocki, why they were completely taken by both the clarity and
the maze of film-argument. But it's also now clear to me that Harun comes from
a great radical tradition of post-war anti-obfuscation, of directness: it was more
important than anything to get the goddam point across, and if you had to stab
yourself on camera with a burning cigarette-end then that's what you did.

Maybe it's stretching the argument a bit, but then we people from Calcutta do
like to stretch things sometimes: that moment in *Inextinguishable Fire* (1969)
when the young Farocki burns himself with the cigarette is the trigger-moment for
the ongoing fission of his work, for the rigour, for the constant cutting away of all
self-indulgence, for the unapologetic insistence on whichever filmic mode he has
chosen at that moment.

When I see Harun's films what I find consistent throughout is what I'd like to
call his 'minimalism', in that no quarter is given to adding 'beauty' or 'magic' or
mystery to the weave of sound-image; in the films I have seen, everything seems
to be there for a 'reason' and in the service of reason. But then, again, there are

layers beyond mere reason – 'inextinguishable fire' meaning napalm, yes, simultaneously meaning the indomitable spirit of the Vietnamese people, yes, but also the fire you can't put out in the filmmaker, the person who is, at once, the worker of images, the engineer of images, the student of images. The film-machinist who takes a vacuum cleaner and turns it into a pistol, the jigsaw-puzzle maker who dismantles machine-guns into a do-it-yourself kit, a model, of human folly.

Risky, perhaps, to say this, but we people from Calcutta are well inured against intellectual embarrassment: Harun Farocki arrives at his particular kind of minimalism from a position of 'heart', from an optimism of the will that controls the scale of pessimism allowed to the intellect.

A to Z of HF or:
26 Introductions to HF

Antje Ehmann and Kodwo Eshun

A = Admiration

"I probably only made my film *Between Two Wars* (1978) in order to get the attention of Jean Marie Straub", said HF in a conversation with Alexander Kluge in 1979.[1] What Farocki admired in Straub's *Machorka Muff* (1963) and *Not Reconciled* (1965) were images and sounds that emerged on the far side of conventional acting and speaking. The restrictions and permissions of Jean-Marie Straub and Danièle Huillet opened up what Tom Holert calls a 'desert of the political' defined by a geography of distance. No matter how close the viewer gets to the characters, she will never get near to them and no matter how much proximity there is between the characters, they will never find common ground; in *Class Relations* (Jean-Marie Straub/Danièle Huillet, 1984), for example, one feels this double distance especially when Delamarche (Harun Farocki) and Robinson (Manfred Blank) share a bed; but then you are never quite sure if either Delamarche nor Robinson are characters at all.

B = Beta SP

HF's oeuvre can be written as a short biography of technical standards in terms of formats, digital media players and editing tools. The list of formats would include: 16mm reversal, 16mm negative, 35mm, video 2 inch, video 1 inch, Beta SP, Digital-Beta, Mini-DV. The list of media players would include: Umatic-player, ¼ inch-player, Beta SP-player, VHS-/S-VHS player and DVD. The list of editing tools would include: a 16mm flatbed, a 35mm flatbed, a 16mm/35mm flatbed, a Umatic device, VHS/S-VHS device, Avid software and Premiere Pro software. HF recalled a relationship he had with a quarter-inch Ikegami player that looked like a huge Revox recorder with two upright reels. The Ikegami played quarter-inch tapes on its giant reels, but there was a problem. "To keep the image stable one had to lean something against the back reel, like a brake. Our magazine *Filmkritik* was too light. Engel's *Dialectic of Nature* (1883) was too heavy. Bresson's *Notes on Cinematography,* (1975) that was perfect."[2] The arms race of standards forces the filmmaker into a love-hate relationship with his machines that oscillates between feelings of tenderness, deference, despair and divorce.

C = Counter Shot

"Hartmut Bitomsky had the idea that in early cinema there was only the one room which the camera captured in long shot as if it were a stage. With the introduction of shot-countershot, the room was divided into two, making two sets out of one, just as the introduction of industrial production introduced the evening shift."[3] HF returned to this law of cinematic value in the form of a gallery installation entitled *On Construction of Griffith's Films* (2006): the two sets that Bitomsky identified now take the form of two adjacent monitors; the imaginary division of cinematic

[1] These were the early video days – the tape did not survive.

[2] HF in a conversation with AE and KE, 8.7.2009.

[3] Harun Farocki, "Shot/Countershot. The Most Important Expression in Filmic Law of Value", in Harun Farocki, *Nachdruck/Imprint*, ed. by Susanne Gaensheimer and Nicolas Schafhausen, Berlin/New York 2001, pp. 86-112, p. 96.

1946

space is made concrete in the arrangement of box monitors. The generic story of lovers confined to opposing rooms makes us overlook a division that organises cinema to the extent that we remain oblivious to it. HF cuts up a sequence from Griffiths' *Intolerance* (1917) and assigns each block of space to its own monitor so that we can see both; in this encounter with a cine-archaeology, we are confronted with the founding principle of narrative cinema, as if for the first time.

D = Devil

"In Robert Bresson's *The Devil Probably* (1977), the question arises: who is the enemy? Who is destroying our world? Who makes life so impossible? And the answer is: the Devil. So you can't name a person. At the moment we have the feeling that things are not right and one should criticise the way politics and economies are run, but we know we don't have the option to blame a certain person."[4] By April 2009, the sudden and rapid events of global economic crisis provided the opportunity to nominate the banking system as one out of many enemies. Naming a single enemy is a pleasure that we have learnt to deny ourselves; in HF's films, several enemies are nominated: the Shah of Iran, Springer Verlag,[5] Dow Chemical, the US prison system, Texas Instruments, and implicitly Guido Knopp.[6]

E = Education Image

Tom Holert and Marion von Osten formulated the concept of the Education Image in 2007 to think through the ways in which the scene of education appears within visual culture and the ways in which visual culture functions as an apparatus of pedagogy. The education image is clearly visible within the work of HF in three ways: first, as elements such as work desks, typewriters, books, diagrams and equations that constitute scenographies of learning and second, as scenes that dramatise narratives of learning. And third, the director himself appears as the subject of learning, sitting at his desk, surrounded by books and photographs. The education image is the ultimate bad object of the contemporary art world; to say an image is didactic or pedagogic is the worst thing you can say; much worse than stating that an image is pornographic. This verdict is reversed in the work of HF.

F = Fascination

In *Nothing Ventured* (2004) and *The Creators of Shopping Worlds* (2002), there is something like an attitude of agnostic fascination. The camera regards the

[4] HF in a conversation with AE and KE, 8.8.2009.

[5] Springer Verlag was and is one of the major media empires in Germany, notorious for its right-wing political views. It was a target of student protest in the 60s and subject of one of HF's films. (*Some problems of antiauthoritarian and anti-imperialist urban warfare in the case of West Berlin or: Their Newspapers*, 1968).

[6] Guido Knopp is a TV journalist well known for his terrible television documentaries on the Third Reich.

negotiations of venture capitalists and shopping mall architects with the non-judgmental curiosity of a child listening to adults discussing the fluctuations of mortgage interest rates. HF replaces the quality of antagonism with the capacity of attentiveness; he pays his characters the compliment of sustained scrutiny.

G = Gesture

HF visited the exhibition *Face a l'histoire* at the Centre Pompidou, Paris in 1997 and paused in front of Allan Sekula's *War without Bodies* (1991-1996). The series of nine colour photographs documented a repeated gesture: teenagers, babies and fathers, at a Gulf War victory celebration at El Toro Marine Corps Station, Santa Ana, in April 1991, pointing towards a fighter plane, inserting their fingers into its multiple barrels. HF admitted to envy; he wished he had depicted this ritual. Six years later, in Washington DC, observing the ways in which people touched the black granite wall of the Vietnam Memorial, HF decided to document the pilgrims and the devotees as they identified the names of family and friends. These two moments provided the starting points for *Transmission* (2007) in which the longing of palms and the tracing of fingertips adds up to a portrait of impermanence and endurance. These gestures of touch form a circuit of exchange: humans donate their forgetting to the mineral, which stores it for them; and in return, memorials bestow their constancy upon humans, each of whom is relieved of the burden of memory and is pleased to take the solace of stone away with them. The granite will remember.

H = Headsets. Proposition for a future project.

I = Image Therapy

The American military believes that digital sound and image has the capacity to recruit, to train and contribute to the healing of the soldier traumatised by the Iraqi battlefields. Virtual Reality Immersion Therapy, which testifies to the American Army's faith in the power of computer animation, is easy to mock; the military, by contrast, stopped laughing long ago; they devote their time to converting the

1961

affective power of digital animation into a therapy ready to be demonstrated on broken bodies. But when, and why did the military lose their faith in the documentary image? The army no longer journeys into the field of battle armed with their cameras; they no longer make use of the imagery of those who still produce such material; instead they build Virtual Iraq from templates provided by *Full Spectrum Warrior*. Is this because animation provides a better account of 21st-century war? Perhaps in this sense: film once functioned as the standard for images; today, this function is fulfilled by computer animation. Power belongs to those who can monopolise this standard; since this power of animation belongs to the computer game industry, the military now renders wars with the force, mass and motion of *Grand Theft Auto 5*. Perhaps the compression and reduction of abstraction has a stronger impact on the patient than any documented reality, however expensively produced, could ever have.

J = Judgement

HF supresses the films he dislikes either by refusing permission for screenings or by ensuring their lack of subtitles. From the perspective of those who watch his films, this behaviour feels like a kind of betrayal. Why should HF be able to control which films enter the light of the world according to reasons that remain non-negotiable? Could we not designate this as a judgemental principle, one that kills films in order to spare the filmmaker? With this principle in mind, it becomes possible to imagine a HF biography of failure in three parts.

First part: From *The Division of all Days* (1969) and *Something Self Explanatory (15 x)* (1971) until 1976, HF and Hartmut Bitomsky stay faithful to the ideal of cinemarxism as an alternative pedagogy. They want to show the world what cinema should be but the world turns its back on them. In the years 1971 to 1977, HF manages to make only one film that succeeds: *The Trouble with Images. A Critique of Television* (1973).

Second part: According to HF, only Bresson, Straub and Huillet succeeded in formulating a method of working with actors that was capable of suspending the reality-effects of acting. In adopting the methods of RB, JMS and DH, HF was obliged to spend all his time telling actors what not to do. After *Betrayed* (1985) HF abandons his dream of working with actors.

Third part: starting with *An Image* (1983) and *As You See* (1986), HF finds ways to turn negations into affirmations: "No actors, no images made by myself, better to quote something already existing and create a new documentary quality. Avoid interviews with documentary subjects; leave all the awkwardness to the idiots you distance yourself from."[7]

[7] HF in a note to AE and KE in August 2008. Unpaginated manuscript.

1970

1972
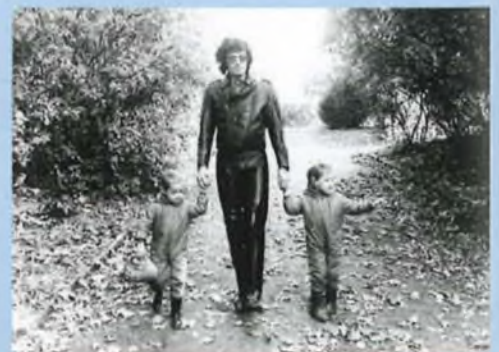
K = Kinship

HF began to contribute to *Filmkritik* in 1972 and joined the editorial board in 1974. *Filmkritik* functioned as an island; HF's films were not as successful as he would have liked and the *Filmkritik* cooperative offered a kind of kinship. Joining the cooperative meant becoming financially co-responsible for the journal. In the mid 70s, the Berlin based editorial board travelled to Munich where the majority of the cooperative were based; by 1978, editorial meetings were held in Berlin. *Filmkritik* published 12 issues a year; a demanding schedule which obliged the 12 to 15 editors to regularly contribute texts that were more often complex essays than reviews. *Filmkritik*'s highpoint came at the end of the 70s when the journal devoted an entire issue to *Vertigo* (Alfred Hitchcock, 1958) and to the work of Peter Nestler.[8] In both cases, the Berlin editorial team watched and discussed all the films together; a single author or a group would then write a text which was collectively discussed and rewritten; the process continued until the special issue was completed. In the early 80s, Manfred Blank, HF and Susanne Röckel travelled to Paris four times and talked to filmmakers, producers, scriptwriters, cameramen, actors, cinematheque archivists and cinema proprietors. What emerged from these trips were not only texts but also films: *L'Argent by Bresson* (1983, by Hartmut Bitomsky, Manfred Blank, Jürgen Ebert, HF, Gaby Körner, Barbara Schlungbaum, Melanie Walz) and *The Double Face of Peter Lorre* (1984, by HF and Felix Hoffmann). These films were made to generate revenue for the journal; but the efforts were unsuccessful and the journal was forced to close in 1984. 4 years later, the ex-editors were still paying off the debts of the journal; the films *Georg K. Glaser – Writer and Smith* (HF, 1988) and *Cine City Paris* (1988, by Manfred Blank and HF) were made to help recoup costs. In retrospect, the journal had reached an impasse by the mid 80s; the 10-year boom in film production in Germany had failed to generate an equivalent excitement around film discourse; *Filmkritik* found few directors and writers willing to join them in their search for a new critical language. Their response was to demand more commitment from their contributors; they dismissed people such as Wenders who only wrote occasionally and became a sect whose standards intimidated the kind of authors they would have needed. To read *Filmkritik* today is to perceive the value of support structures and elective affinities. The debates and conversations obliged editors and contributors to articulate their arguments, clarify their likes, sharpen their dislikes and formulate their positions month by month. Surrounded by a network of allies, the imaginary was made concrete; particularly when your allies were the filmmakers and theorists you were writing about.

[8] Peter Nestler is a German documentary filmmaker who made films that were much admired by, for example HF, Jean-Marie Straub and Danièle Huillet. Since *Von Griechenland* (1965) German television didn't want to broadcast Nestler's films any more because they were considered as being too radical. He then left for Sweden where he worked for children's television and where he also continue his film production.

1973

1979

L = Lehrstück

From *Immersion* (2009) to the episode of police role play in *I Thought I Was Seeing Convicts* (2000), from *The Interview* (1997) to *Retraining* (1994), from *What's Up?* (1991) to *How to Live in the FRG* (1990) and *Indoctrination* (1987), a series of films track the business practices of training, retraining and role playing that form the matrix of lifelong learning in contemporary control society. The military therapy of the 21st century and the corporate and middle management role play of the 1990s and 1980s almost certainly had no memory of what they owed to radical communist teaching plays such as *The Decision* (1930) devised by Brecht from the learning plays developed in the workers movement of 1920s Berlin. What strikes us most: teaching plays are indifferent towards the audience. The participants should learn, the audience is merely a witness. It is the opposite of classical theatre and cinema that tries to educate, instruct or entertain the audience. The teaching play turns its back on the audience. To be a witness to HF witnessing role games is to encounter thrillers for those bored by thrillers.

M = Mimicry

When HF writes about films he dislikes, there is a cruel mimicry without mercy. He stays close to these films until, sentence by sentence, their own language is turned against them and they are left exposed, embarrassed and hollow. HF writes hate letters to cinema in the language of love. The attitude is one of sarcastic mimesis that states: when it comes to cinema, you can never be cruel enough. *Videograms of a Revolution* (with Andrei Ujica, 1992) and *A Day in the Life of a Consumer* (1993) both operate as modes of criticism that take on the form of their subject, like chameleons that respond to the music of montage. They take on the forces of video and television advertisement in a contest of mimetic rivalry; in this agonistic competition between media, film is always the victor, thanks to its superior powers of montage.

N = Negotiations

The Appearance (1996) and *Nothing Ventured* (2004) are direct cinema that record the elaborate drama of the corporate pitch in the chamber setting of a closed meeting. The business ritual offers itself to the camera as a formalised courtship conducted by opponents for financial stakes. In *Yella* (Christian Petzold, 2007), the central scene is an object lesson in executive negotiation. One side conducts its transactions through behavioural cues; one man leans back with his arms behind his head in a broker's gesture of exaggerated relaxation that signals to the other man to interject. What these men do not know is that Yella and her

1981

1984

boss already know the rules of freemarket bluff and have prepared a response that undermines the plans of their opponents. The scene offers an exquisite insight into the hidden script of corporate knowledge power. When one realises that this scene is a fictional remake of a scene from *Nothing Ventured* scripted by HF in collaboration with Petzold, at this moment, one gains an unexpected pleasure that comes from having already seen *Nothing Ventured* and assuming noone else has. The privilege of this knowledge positions the viewer in a theatre of complicity. Perhaps this complicity could provide us with a diagram of power in which we simultaneously experience a relation of superiority to the rest of the cinema audience and a relation of solidarity with Yella. An equation that generates an affinity to fiction and a commitment to documentary.

O = Operational Image

The *Eye/Machine* trilogy (2000-2003) analyses the new regime of the operational image as it tracks, recognises and pursues its targets; it proposes a cinematography of devices based on images not intended for human eyes which turn the domestic viewer into a war technician.
An inventory of technical images in the work of HF reads as follows:

01 Operational images
02 Prosthetic images
03 Surveillance images
04 Data images
05 Statistical images
06 Diagrammatic images

You can find operational images in *Eye/Machine I – IIII*, where cameras carry out pattern recognition. In *The Creators of the Shopping Worlds* (2001) cameras track along shopping aisles and they carry out data recognition. The German title for *War at a Distance – Erkennen und Verfolgen* – translates as *Recognise and Pursue* which reads as an unwritten sequel to Foucault's *Discipline and Punish.*

The second visual category that HF deploys is the prosthetic image. It has the same technical status as the operational image, since it's function is also neither to inform, nor to entertain or to give aesthetic pleasure. The difference lies in the fact that these images have an air of danger because they carry out functions harmful to humans. In *Counter-Music* (2004) a camera travels down a sewer. In *Eye/Machine*, a medical camera moves through the body. In *War at a Distance* (2003), drones survey territory.

1986

1988

A third visual category is that of the surveillance image. In *Counter-Music* for example, one man sits in the middle of a semi-circle of 30 monitors that display perspectives of the subway system of Lille. In Screen 12 of *Deep Play* (2007), security cameras watch people entering and exiting Berlin's Olympic Stadium.

A fourth visual category is that of the data image. In *Deep Play*, the bar chart of the first screen calculates the average speed and the top speed of football players during a match. This could help the football coach to determine which player should be substituted while screen eight schematically represents the passes without showing the players.

A fifth visual category is that of the statistical image. In *Information* (2004), which was made by scanner as a series of digital slides, the historical tendencies of migration across the borders of 20th century Germany are depicted through the changes in the pictogrammatic imagery developed by Otto Neurath.

A sixth visual category is that of the diagrammatic image. In *About Narration* (1975) diagrammatic images provide the functional motor for the narrative. In *Between Two Wars* (1978) the diagrammatic image takes the form of the chemical equation that the hero draws on his chest, the model of wooden blocks that the character builds in order to understand the network of the coal and steel industry and the overhead shot of the chalk diagram for feedback that the little girl traces with her skates.

P = Patience

If you watch the world for long enough from your first floor window, perhaps the world will reveal itself to you; this revelation is your reward for the time you will never get back. Then again, perhaps you gain nothing for all your effort; this gamble, this risk is what HF calls *The Taste of Life* (1979).

Q = Quotations

To quote Andrei Ujica in 1993: "The title reads as a paraphrase of Marcuse on Aleksandr Solzhenitsyn's *One Day in the Life of Ivan Denisovich* (1962)." *A Day in the Life of a Consumer* (1993) emulates the organising rule of television advertisements in which certain products are identified with specific times of the day. The principle of life lived under conditions of dream-factory capitalism becomes a principle of montage that reorganises the industrialisation of the post-war European imagination into an epic cross section film that charts the appetites, desires, of mass audiences. If television programmes act as a system


1990

for delivering people's attention to advertising, as Richard Serra argued in 1972, then by constructing a unified narrative from the frequencies and rhythms of continuous advertising, the film reveals the ways in which advertising feeds on attention and feeds back people's cravings. Assembled from thousands of hours of commercials, *A Day in the Life of a Consumer* is the ultimate mass ornament and the definitive Situationist blockbuster, a work designed to elevate and to detonate the reality studio of everyday life.

R = Robotic Hands. Proposition for a future project II
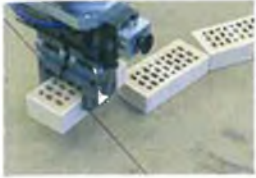
S = Section, Cross

How to depict a life in the day of a great city? One answer might be – by constructing a cross-section. To assemble a cross-section of space-time entails reducing complexity to the key images that represent the day in the life of the city. In 1993, Thomas Schadt remade Walter Ruttman's *Berlin: Symphony of a Great City* (1927). Schadt tried to restage the scenes from 1927 in 1993 as if nothing had happened in the intervening 67 years. This naive ahistoricality prompted HF to think of ways of representing the new regime of images that render the contemporary city visible as cross-section. This was the starting point for *Counter-Music* (2004).

T = Timing

At the age of 29, Godard made *À bout de soufle* (1960); HF was already 30 and he still hadn't made a single feature length film. At the age of 34, he completed *Between Two Wars* (1978). Slowly he began to realise that he was not an early maturing person – as he had previously thought – but only someone of early promise and therefore a lately-matured person. In athletics, he achieved his highest jump at the age of 48; perhaps he was a better football player in his 40s than in his 30s, because he compensated for decreasing energy with greater attentiveness.

U = Unspoken Rules

01 Never let an actor act waking up
02 Always value a fiction film for its documentary qualities
03 If you show someone making a meal, always show him cleaning
   the dishes afterwards
04 Never use Arvo Pärt's *Fratres* as a musical score
05 Never use images from the extermination camps without dating
   them precisely
06 If you are male and you write a script with a female character,
   never forget that you are male
07 Never forget to show what the camera cannot show
08 Never use slow motion for poetic effects
09 If there is a new regime of images in the world never forget to show it
10 Never shoot extreme close-ups of talking faces
11 Always make lists

V = Visual Concepts as Search Images

On several occasions HF explained his fascination for visual motif research.
"I had the fantasy that a filmmaker would look through all – or at least a repre-
sentative selection – of already existing similar takes of factory doors in film his-
tory before going to shoot the motif the next day".[9] By now we have seven entries
in this imaginary dictionary of filmic expressions produced by HF and/or AE:

01 *Workers Leaving the Factory* (1996)
02 *The Expression of Hands* (1996)
03 *Prison Images* (2001)
04 Topoi of Cinema History I: *Wege/Paths* (Antje Ehmann, 2004)
05 Topoi of Cinema History II*: Laughing – Crying* (Antje Ehmann, 2006)
06 Topoi of Cinema History III: *Inner Agitation, Mirror, Connection,
   Super-Images, Windows* (Antje Ehmann, 2006)
07 *Feasting or Flying* (Antje Ehmann, Harun Farocki, 2008)

[9] Harun Farocki, "Wie sollte man das nennen,
was ich vermisse?", in *Suchbilder. Visuelle
Kultur zwischen Algorithmen und Archiven*,
ed. by Wolfgang Ernst, Stefan Heidenreich,
Ute Holl, Berlin 2003, pp. 17-46, p. 28.

A wishlist of further entries might include:

08 Reprogramming Images:
Images that are intended to de- and reprogramme the optic nerve of character and viewer. These include: *The Ipcress File* (Sidney J. Furie, 1965) in which Harry Palmer undergoes Induction of Psycho-Neuroses by Conditioned Reflex under Stress, *The Flicker* (Tony Conrad, 1966), *Clockwork Orange* (Stanley Kubrick, 1971), where Alex undergoes the Ludovico Treatment, *Soylent Green* (Richard Fleischer, 1973), where Solly drinks in the widescreen images of verdant earth in Theater II of the euthanasia clinic, *The Parallax View* (Alan J. Pakula, 1974) where Joe Frady watches The Parallax Organisation montage of sex and violence and *Shutter Interface* (Paul Sharits, 1975).

09 Control-Room Images:
Images of a group of workers whose job is to decode information displays aranged on a series of screens. These would include:
The Andromeda Strain (Robert Wise, 1969), *THX 1138* (George Lucas, 1971), *Phase IV* (Saul Bass, 1974), *WarGames* (John Badham, 1983), *Counter-Music* (Harun Farocki, 1996), *Contact* (Robert Zemeckis, 1997) and *In Comparison* (Harun Farocki, 2009).

W = Weapons

The poetry of Maoism works by reversals that reveal the suprising asymmetry of power. To make a political film is not the same as to make films politically, as Godard once stated. In 1967, HF literalises the Maoist idea that the quotation is a weapon by turning a page of the *Little Red Book* into a paper missile that flies by harnessing the fuel of montage against the Shah of Iran. In 1969, Alexander Kluge defined *The Words of the Chairman* as follows: "it is as if one could gather the energy of the sun in a cup of coffee."[10]

[10] Report by a student of AK by letter to HF.

2002

2004

X = XL

The dimensions of projection are an index of the attitude towards the image and oneself. The bigger the projection, the more important the artwork, the more self important the artist. Somewhere between the giant of video spectacle and the dwarf of the phone image lies the answer to the question of installation: what is the right relation of the image to space and space to the viewer? According to the technical quality of the image, HF has limited his projection size for his work in art spaces: maximum of 2.50 in width for *Comparison via a Third* (2007) which was shot on 16mm; 1.50 for images that were shot on video or were captured from computers or CCTVs. Between the tendency towards maximalism and minimalism, HF must have solved this question to his own satisfaction: S or M; L or XL?

Y = Youngster by Profession

This phrase, from the German term 'Berufsjugendlicher' indicates HF's fidelity to an idea of youth; specifically to the sports of his youth. Running, swimming, playing football, cycling. During the 1960s, HF had to practice sports in secret to avoid the derision of his revolutionary comrades. Never trust a thought that was born sitting down, Nietzsche said. When the ideas did not flow during the editing phase, HF liked to run and swim in Lake Schlachtensee, and this activity helped to give birth to the next idea of montage. Today, he swims in the Lake Havemann and runs in the stadium of a neighbourhood school.

Z = Zeitgeist

In hindsight, it is apparent that HF hit the spirit of the time with *Inextinguishable Fire* in 1969 and some 20 years later with *Images of the World and the Inscription of War* in 1988. Both films emerged out of a desire to evade the zeitgeist at the time of their making, since it was always a law for HF to mistrust the script of current beliefs. But there is another law that overrules one's personal system of beliefs: even if you don't aim for the Zeitgeist, it can meet you anyway. By deliberately keeping out of step with the Zeitgeist, HF hoped to elude it; instead, he found himself inadvertently enacting it.

2005

2008

In Comparison, Harun Farocki Filmproduktion

Written Trailers

Harun Farocki

1944

I should have been born in Berlin, in the Virchow Hospital, but we left the city because of the bombing. I was born in Neutitschein, today Nový Jičín, at that time Sudentengau, today the Czech Republic. We stayed there for only a few weeks; we spent less time there than I have ever needed since then in order to explain that I'm neither a Czech nor a Sudeten German. I have also spent lots of time with the spelling of my name, Harun El Usman Faroqhi, until I simplified its spelling in 1969.

1945-1953

My father was Indian. He first trained as a pilot in Dessau; later he completed his first period of study with a Ph.D. on *The Hindu-Mohamedan Conflict from an Economic Point of View* in Gießen, and then studied medicine in Berlin. My mother was German and grew up in Berlin. After her training as a foreign-language correspondent, she worked for a scientific society and then studied medicine for a few semesters. In 1947 we moved to India, where my father intended to settle down as a doctor. The civil war took us to different places. In 1949 we moved to Indonesia where my sister Suraiya and I went to school. First in Sukabumi, later in Jakarta; the school language was Dutch.

1953-1958

We moved back to Germany and lived in Bad Godesberg, a little town near Bonn in which only five houses had been bombed, where I attended a Jesuit School which was full of the sons of the economic and political elite. I saw my first Westerns and gangster films in the Burglichtspiele cinema. Other cultural experiences: 1958 in Cologne, the big Picasso exhibition; in Bonn at a school theatre, Thornton Wilder's *Our Town*.

1958-1962

My father set up a doctor's surgery in Hamburg. We moved into a terraced house and had a Mercedes. I saw the world premiere of Brecht's *Saint Joan of the Stockyards*. Things didn't go well at school. I went to a disreputable bar every day, and this helped me to rebel against my father. I ran away from home several times and wanted to be a writer.

1962-1966

I ran away once and for all, moved to West Berlin and, following the beatniks' example, I scraped a living with casual jobs and lived in various cheap flats. I also went to evening classes and finally took my A'leves. Occasionally I succeeded in getting a proposed review accepted for radio or a newspaper, less occasionally, a short literary text.

1966

This year I made my first film of three minutes duration for a Berlin television channel. (*Zwei Wege*/Two Paths). Ursula Lefkes and I got married. I was admitted to the just-opened Berlin Film Academy, the DFFB. I also got my driving licence.

1967

I was thrown out of film school with five other students after an intermediate examination. This led to a big protest by the rest of the students. In the following summer the protest movement swelled enormously and in autumn we were re-admitted for a trial year. That summer I travelled through Venezuela and Colombia for several months in order to have a look at the revolution and the guerrilla move-ment, but I didn't find them.

1968

For once in my life I was ahead of Godard: at the beginning of the year we disrupt-ed a festival of experimental film in Knokke, Belgium, fortunately not the films by Shirley Clarke and Michael Snow. In May my daughters Annabel Lee and Larissa Lu were born. I was thrown out of film academy again, this time with around 15 other students, because of political activity.

1969

My father Abdul Qudus Faroqhi, born 9 March 1901, died on 21 January 1969.

I made a short film with a budget of some DM15,000. (*Nicht Löschbares Feuer/* Inextinguishable Fire, 1969). The producer at WDR, Reinhold W. Thiel, thought that the actors' way of speaking and acting was not stylised enough, or stylised in the wrong way and proposed that all the actors should be dubbed by two voices. Night after night I edited the working prints into synchronised loops, which turned out to be far too long, as I realised when I did the sound recording in a youth film studio where I could work for free. When the film had its premiere in Mannheim and I saw it for the first time on screen, I realised you could see my cameraman's girlfriend with her blonde curly hair who was taking a joyride in the aeroplane we hired to fly over Munich that stood in for a cropduster on a mission to drop pesticides over Vietnam. Critics blamed me for technical sloppiness and over-calculation. In those days things were changing quickly and a few months later the film was not regarded as awkward or cold any more; it actually gained a certain recognition, also beyond the anti-Vietnam War movement.

1970

Hartmut Bitomsky and I planned to film *Das Kapital* by Karl Marx; the first part, *Die Teilung aller Tage* (The Division of all Days), was completed in this year. We read Marx and Marx commentaries and texts on semiotics, cybernetics, didactics and learning machines. Our programme: "to make film scientifically and make science politically."

1971-1977

During the production of the second part of *Das Kapital – Eine Sache, die sich ver-steht (15x)* (Something Self Explanatory (15 x), 1971) – we overreached ourselves completely. Before our daily shoot, with very little money and a small team, we had to accomplish Herculean tasks; for example collecting a donkey with a mini van and pushing it up three steps, which was much easier than motivating it to climb down again. Once Hartmut had to push a dolly with one hand and hold a prop into the image with the other, while performing a voice over. Another time we had to push a car up a steep ramp, and do so this very quickly because we were filming secretly in the Academy, where we were banned.

Out of stupidity or courage we sometimes gave an entire scene of some minutes to an extra from the job centre. When the film was finished the comrades who belonged to political parties were bound to dislike it for the simple reason that their own party hadn't commissioned it; the so-called undogmatic factions found it not undogmatic enough: if anybody can be a revolutionary, then anybody can be a filmmaker. We had tried to protect ourselves from this kind of criticism with our scientific pretension. We had also speculated that with our work we could reach film people who were after innovation and that this would offer us a niche in the cultural industry. This calculation didn't add up. For the next few years we could almost only get casual jobs to make a living. To me it looked as if we were being punished. We had tried to exploit the guilty conscience of those who had called for 'revolutionary film' or had nodded in agreement, but they now didn't want to be reminded of their guilty conscience or their nodding.

It wasn't easy to do anything political in television, firstly because I didn't want to understand politics as simply content or discourse. I was looking for an advanced political practice as promoted by the Groupe Dziga Vertov or Tel Quel. For example I was against intercuts or shot-countershots.

For a while I tried an alliance with the proletariat in the TV industry, with the female editors and cameramen (in those days the former were exclusively female and the others male). I talked to editors and published our conversations in the journal *Filmkritik*. We discussed worker participation and how it should affect the quality of production. If such participation had been seriously attempted or actually achieved, it would certainly not have improved my production possibilities.

In the early 1970s the WDR television channel instigated a series called *Glashaus*, which included TV criticism. I contributed the feature *Der Ärger mit den Bildern. Eine Telekritik von Harun Farocki* (The Trouble with Images. A Critique of Television, 1973) in which I examined the word-image relations in daily broadcasts. It wasn't difficult to demonstrate that television images didn't show what the commentary inferred from them.

That language is the key medium and that images are only nominally supposed to depict what the commentary addresses. My critique triggered agitated debates in the television industry. At that time, public-sector television had no competition and a yearly growth rate that was almost equal to that of the overall economy. It employed a host of functionaries who dealt with the requirements of the political parties, the church and other lobbyists. They also fielded the demands of the new political left, which was calling for new and different treatments of issues. But it was unable to deal with a critique of television's overall daily practice. And many people who were covering new issues (women's liberation, reform of the education system) found my criticism unhelpful.

1977-1979

For many years I tried unsuccessfully to find the means for a film which would show that it was the contradiction between the productive forces and the relations of production that drove German industry into crisis and to Hitler. As Alfred Sohn-Rethel pointed out, they put Hitler into the saddle while they themselves were the horse. In autumn 1977 I started shooting with around DM30,000, which I had earned from other productions. Everyone in front of the camera received DM100 per day, everyone behind the camera DM50. Sometimes we worked in comparatively luxurious circumstances: while the lighting was being prepared I rehearsed with the actors in Ursula's flat, where the wardrobe was also located. But in the evenings I had to schlep heavy objects, convince an actress about our project – for four or five evenings, in the end successfully.

Shortly after completing the shoot, the body of the murdered Hans-Martin Schleyer was found. I had a gun in my flat which we had used as a prop, and in those days the police always came to a few hundred suspicious flats after a sensational

event – they had also called on me a few times. In panic I got rid of the gun – but the police didn't come. After 10 years they finally knew who was using guns for artistic purposes.

After the filming was done I first had to do the work for which I had already been paid; and I hadn't kept in mind that you also spend money while you're earning it. *Zwischen Zwei Kriegen* (Between Two Wars) was completed in the summer of 1978, and working off its production costs lasted until late 1979. But by then I had learned how to earn money. Meaning that I learnt how to make use of the big television apparatus. Later on I read that the 1970s were the Golden Age of West Germany, and I only learned at the end of the decade how to skim off some of the profits. I probably only had the courage to make productions which didn't fit into any programme because I was surrounded by such wealth and energy. From 1979 until 2000 I was able to make one production every year with television finance, sometimes two or three.

1980-1982

For *Etwas wird Sichtbar*/Before your Eyes Vietnam (1982) I received around DM300,000 from ZDF. Two weeks before the shoot in 1980 I realised what I hadn't admitted to myself for a long time: that I had sided with the Vietcong without dealing with the politics of the victorious communist regime and without mentioning the boat people or the detention camps. I cancelled, and wrote a new script. A year later we began to shoot. We filmed on 35mm and had 50 days on location.

1983

We had a few days shooting in a studio belonging to the magazine *Playboy* in Munich, documenting how the centrefold with the nude girl was produced. (*Ein Bild*/ An Image, 1983) Some 10 years before I had watched a make-up artist painting a bad injury onto an actor's body. She rolled some synthetic material into a small strand thinner than a tooth pick, glued it on in tiny curved portions, and this looked as if the skin had been broken open by a blow from a blunt item and as if the injured parts had swollen up – even before she painted on the blood. I thought it would be more appropriate to show how a wound is painted than to show a fight that results in a wound.
For a long time I had planned to relate the alienation effect not only to Brecht but also to pop art. I had the idea of documenting cultural-industrial production processes both at a distance and right down to the last detail with my camera. I came back to this again and again. The first of this series is *Make-Up* (1973). It shows in detail how a make-up artist paints a model's face. Using a technique that was often practised in the silent-film era, he covers a woman's face with masses of powder, which he then rubs deeply into the skin. Through the addition of black or red tones he produces a strong effect of plasticity. He transforms flesh into marble, he fossilises female beauty – later on I used parts of this production in *Bilder der Welt und Inschrift des Krieges* (Images of the World and the Inscription of War, 1988). Unfortunately I also staged a few things in *Make-Up*. The next title in this series was *Single. Eine Schallplatte wird produziert* (Single. A Record is Being Produced, 1979), and then later on also *Stilleben* (Still Life, 1997). In almost all of these cases we were keen to profit from the glamour of the studios in which we were filming, in many cases from their expensive lighting.

1984

I received DM80,000 from the Hamburg film subsidy for a film about *Socially Useful Products*. In the workers' movement criticism of products was mostly postponed until after the revolution. But in the 19th century there had already been a counter-movement, often anarchically inspired, which insisted that workers should fight not only for their salary and proper working conditions but also for producing something useful. I read a lot of books, brochures and pamphlets about the so-called conversion movement, which wanted to turn the armaments industry – which had become obsolete before the end of the Cold War – into something new. I also read Hannah Arendt's *Vita Activa* and other works of hers. During my research it became clear that it wouldn't be possible to work in the mode of an observational documentary film. Instead I had a kind of draft film or project film in mind, like Pasolini's *Appunti per una Orestiade Africana* (Notes Towards an African Oresteia, 1969). Over many years I had collected material (for my last two films *Between Two Wars* and *Before your Eyes Vietnam*), which then went into a script with a kind of plot and characters who kind of carried the plot. This seemed an unnecessary detour to me now. I found a way in which I could make texts become an issue without the detour of an action. *Wie man sieht* (As You See, 1986) is also the only film of mine that is not sober, but has a somewhat drunken feel. Over the years I had cultivated a way of talking and drinking amongst friends in which you produce nonsense in a productive way. I practised this almost as an art, but in my work I was always seriously austere.

In 1984 the last issue of *Filmkritik* appeared, a magazine to which I contributed as an author and editor for more than 10 years. During its final years we had succeeded in organising a few television productions in order to earn money for the increased printing costs. Once we realised that we would have a yearly deficit of DM20,000, we had to quit.

1985

I had dismissed decorating a political issue with a kind of story, but I still wanted to do a proper story film. 10 years before, I had read a short newspaper item about a man who in the heat of the moment had killed his wife and was now living with the sister of the dead woman. She pretended to be her dead sister, and there were also two children around. I worked on this theme again and again over the years, and now the production money came together, almost a million DM. It was only while casting that I realised I couldn't conceive of the actress I was looking for as a real person. And when the film was finished I realised that this newspaper item had only interested me because it didn't go into how the living woman was a substitute for the desired dead one.

I had to take more criticism and scorn for this film than for any other one, especially at its premiere in Hof. It felt as if the West German film business was taking revenge for all the impudence that my friends and I had produced over more than a decade in *Filmkritik*. We didn't think much of Fassbinder, Herzog and Reitz, and only approved of the early Wenders.

Today I don't want to see or show *Betrogen* (Betrayed, 1985). Some of it is really silly. The film pretends that it has been shot in 1958, under the restrictions of the studio system. In those days I thought that in some minor works of film history – in plot and acting, quite unspectacular – there would be something that was essentially cinematographic, and that this could become a starting point for completely different works. This was why Godard appreciated Hollywood and even John Ford appealed to Straub. I probably never got rid of this belief entirely. Aiming for this core idea is very presumptuous and needs a different kind of practical experience.

Before I made *Betrayed*, the film *As you See* hadn't been finished entirely. It came out in spring 1986. The film was rejected by the Berlin Film Festival's Forum and the Parisian Festival Cinéma du réel only showed it in a side series. It was shown

at the Duisburger Filmwoche and later I was able to sell it to television. Because I worked for two years on these two films – for *Betrayed* I had to defer my fee – I didn't have time to earn any money, so I was initially very much in debt.

1987

During the late 60s I had heard about a training film that showed managers how to cope with their employees. For example, they were supposed to demonstrate how to screw someone up and how to praise somebody else. I couldn't find this film and asked myself if it had existed at all. I now proposed to a TV producer the idea of making a film about management seminars. It was unbelievably difficult to find such seminars. I started to doubt whether they even existed, but then I found a coach who wanted to be filmed at all costs and forced his students to agree to participate by telling them that if they weren't prepared to be filmed, their managerial skills couldn't be up to much.

We installed our video equipment, several cameras and microphones in a hotel in Bad Harzburg. I became anxious when the meeting room began to look more and more like a TV studio, so I had some floodlights coloured with pink, blue, green, purple and yellow foils.

In those days there were only three television channels in West Germany, and when the film was broadcast on a Thursday at 8.15 pm the other channels were only showing church issues and political debates, with the result that *Die Schulung* (Indoctrination, 1986) reached almost a third of the television audience. I also got a lot of letters, mainly from outraged PR agencies and consultants, asking what they were supposed to think about what they had seen – the film had no commentary. It was a surprise to me that I could gain more attention with a film that had been shot in only five days and edited in about four weeks than with other more labour-intensive productions. This film was also a great help with getting better funding from television. But what is more important was that these multiple production opportunities allowed me not to be restricted to only one approach and type of film, like so many other marginal filmmakers are, or have to be. I made shorter and longer films one after another or at the same time – direct cinema as well as films with an image-text construction.

I made an application to the North Rhine-Westphalian Film Fund with a paper in which I questioned the current status of film and photography, quoting a lot of Vilém Flusser, whose work, which had just been published in Germany, I admired a lot. I got the money and also further funding from WDR for this project, a 45-minute-long film. I was now in the very rare situation of having funds for a project whose specific mode had not yet been settled. I also had a lot of freedom in the choice of subject matter. By chance I read a text by Günter Anders in which he called on people to blockade access to nuclear weapons of mass destruction. When it became known in Britain and the US during the Second World War that the Germans were murdering millions of people, there was a demand to destroy the railway lines that lead to the camps. According to Anders this didn't happen but should have happened; and if we were serious about protesting against the impending destruction of the world, today we would have to blockade access to the missile silos.

During my research I found out that in 1944 American bombers had taken aerial photographs, which also showed Auschwitz, while they were attacking factories in Poland from Italy. In these images you could see a train entering the grounds, a group of inmates queuing up in front of the registry and another group on its way to the gas chambers. The photographs were only discovered in 1977. Two CIA employees, who had seen the television series *Holocaust*, found them during off-duty research. That images from the camps had been taken unknowingly and that they could only be read after decades – that is a strong metaphor. So strong that for a long time it was very hard for me to find space for other things. The phrase 'helpless anti-fascist' still applied to me. In order to avoid being a

'helpless anti-fascist' you have to contextualise fascism properly. You can only prevent fascism occurring in the future, or at least know how to fight it, if you are acquainted with its roots. In *Between Two Wars* I had depicted the crisis in heavy industry around 1930. The crisis came into existence due to technical innovation – the development of the productive forces as Marx puts it – that undermined production relations. Company owners had to look beyond the limits of their own property but were not able to do so. They welcomed fascism in order to institute a command economy, in which they wouldn't lose their investments. And because they expected Hitler to expand the market with armed force. My film doesn't deal with the Jews and what was done to them. The only person I show as a victim of the Nazi terror is a worker who has gained insight into historical processes. The left was often unable to speak about the Jews when they tried to prove something – the same with me. My starting point now was the impending mass destruction through nuclear weapons. Hardly anyone responded to this attempt to relate Auschwitz to the current armaments situation. I worked on both versions (*Bilderkrieg*/Images-War, 1987; *Images of the World and the Inscription of War*, 1988) for about two years, mostly at the editing table. My working day was very long – and around 11 pm I usually went for an endurance run. Often a word or a montage idea would come into my mind – though I didn't know what I was looking for. It often happened that I couldn't find what I needed and I first had to put all my books into alphabetical order before I could go back to the editing table.

1989

I begrudged Michael Klier his idea of making a film entirely out of surveillance-camera imagery. (*Der Riese*/The Giant, 1983). My idea was to depict life in West Germany through role play – from birth to death. This idea can be communicated in one sentence; so first I didn't want to write it down and preferred to talk about it with the commissioning editors at ZDF Kleines Fernsehspiel. It had to be uttered like a magic spell. But then I did have to write it down – and got funds from ZDF and arte. We were producing for about nine months. Michael Trabit-zsch found an institution – let's say, a group which was holding a breastfeeding course. I went along to have a look. Then I had to convince the group to give me permission to film them. Sometimes there was a single person who didn't want to be filmed. Sometimes the group agreed, but when it came to shooting there was suddenly someone who hadn't attended the meeting before and didn't want to be filmed – so the shoot had to be cancelled. Or meanwhile most of the women had already given birth and the course didn't exist any more. There was a huge vacant hospital in Berlin-Wilmersdorf which had been given to self-help groups by the senate – groups for women whose husbands were foreigners, groups for anorexic or bulimic people, groups for relatives of addicts. The pleasure of organ-ising a political group had obviously been taken over by the necessity of learning or managing something. After around 10 months we had found what we were looking for – and even more: a car one could turn around like a suckling pig on a spit, in order to practice how to get out of a car that had overturned. Or a military exercise by the Federal Armed Forces, where the trainer tells his soldiers to be more excited when reporting a tank approaching: "NATO has been expecting this moment for 30 years now."
During the making of this film the Wall came down. With the end of East Germany the welfare state of West Germany – as marked in the film – also came to an end. When I later presented the film in the US people knew what the film was about. But this didn't seem to be the case in Portugal, France or Spain. I thought per-haps that in Catholic countries people learn enough from their families and don't need to have a training course for everything.

1990

My mother Lili Faroqhi, née Draugelattis, born 9 March 1910, died 31 July 1990.

1991-1992

I saw images of the shootings in Rumania and heard about 60,000 dead bodies. I also watched a report about the cemetery for the poor in Timisoara, where mutilated corpses had been found – torture victims of the Securitate it was said. Later this turned out to be wrong; the bodies had been autopsied in a hospital nearby. Baudrillard therefore came to the conclusion that there had been no revolution in Rumania, or at the most, a fake television revolution. In 1990 I read a book about the fall of Ceauşescu, edited by Hubertus von Amelunxen and Andrei Ujica. I had the idea for a film in which a handful of people who understand something about politics and images would analyze in detail a series of images from those December days in 1989. To make a film like a seminar. I visited the book's two editors. Andrei Ujica suggested that we make the film together, and in summer 1991 we went to Bucharest. Despite many socialist buildings (school centres, factories, housing estates) the journey through Hungary was often like a tour into pre-war times. But in the countryside in Rumania we felt as if we were back in the 19th century. Two horses were pulling a haywain, the carter was asleep. In Bucharest we were able to use a room in the Ministry of Culture as an office. We got an office in the building of the art administration in which piles of oil paintings of the Ceaucescu's were stored. We began researching images that had been made in the days of the revolution. It was not difficult to gain an overview of the given material. First of all, nearly everybody who had been filming in those days knew each other: staff of the Centre for Documentary Film, television people, students. A year before, television producers from Britain, the US and France had catalogued the material. Private people and student organisations had set up small collections. But it was difficult to get hold of the best-quality material. Television had many hours of material, broadcast by Studio 4 during the revolution, which hadn't been taped by themselves. In some cases they had copies viewers had made with VHS recorders – aware of the specialness of the historical moment. When we were working in the television building at night, soldiers would hang around with their submachine guns, as if the old regime were still a threat. After we had again and again seen images showing tens or even hundreds of thousands of people coming together in order to achieve the overthrow of the old regime it seemed absurd to call this a television revolution. We dismissed our initial idea of a filmed analysis and decided to reconstruct the five days of a revolution, from 21 to 25 December 1989, from various sources of material, as comprehensively as possible. We started the offline editing with UMatic low-band equipment in my flat in Berlin in summer 1991. Andrei Ujica was based in Heidelberg and joined me each time for a week. It wasn't easy to figure out the day and the time the scenes had been filmed – it was important to us that each shot of our montage would appear in strict chronological order. In order to find more material we were again in Bucharest in autumn 1991. The research took five weeks in total. The outline of the film and the offline-montage took around nine months, the post-production three months. Nobody had expected such a quick and non-violent collapse of the Soviet Union and the Eastern bloc. I would never have thought that a film about a revolution would simply fall into my lap. All the more a film about a revolution that would not establish, but abolish socialism.

Twice during the editing I was invited by the Goethe Institut to present and discuss my films in the local institutes, film clubs, film archives and universities in the US and Canada. Since then the Goethe Institut has invited me to travel to more than 15 countries. For me these various encounters and experiences have been a compensation for the fact that since 1992 hardly any cinema in Germany has shown my films. *Leben BRD* (How to Live in the FRG) did go on

release in around 30 cinemas in 1990, when Germany was almost reunited. But when *Videogramme einer Revolution* (Videograms of a Revolution, 1992) had its premiere in two cinemas in Berlin in 1993 there were only two people in the audience – in both cinemas.

1993

Before we started the production of *Videograms of a Revolution* I had already received the commission for a film to be compiled entirely from commercial clips. I wanted to make something like an iconographic study, for example to show how a piece of soap comes into contact with the body. It became apparent that although there were many such shots, they were too different to edit them simply one after another. In a commercial for the soap Cleopatra, for example, we see a Queen Cleopatra, followed by a huge entourage, entering a bath of white liquid that is perhaps supposed to be ass's milk, accompanied by a brass band playing music by Verdi. She places a piece of Cleopatra soap in a little wooden ship, puts it in the water and gives it a push. The bath perhaps alludes to the one in which Cleopatra had asked Caesar to make her Queen of Egypt; the ship of the Egyptian fleet she secretly mobilised against the Romans. So the clip also says: the use of this soap transforms a woman into Cleopatra. Verdi – Shakespeare – George Bernard Shaw – Elizabeth Taylor. You can't undo such a continuum with cuts. So I tried to do it with movement cuts: Cleopatra puts the little ship into the water and gives it a push – from this impulse a sledge with vodka whooshes across the polar ice. I had to reduce myself to transitions and give the clips an order. I wanted to tell the story of one day, from early morning to night, as Vertov or Ruttmann had done, but here with material from four decades. It often turned out that the material we were given for the offline montage was totally different from what we got for the on-line postproduction; there were many versions of one clip and not every version was still available. A cut from the Cleopatra ship to the vodka sledge was not possible any more because either the one or the other shot was missing.

The producer of this TV production was Ebbo Demant. He had established something special at SWR Baden-Baden: a time slot for documentary films in public-sector broadcasting. And he had built up a pool of regular contributors. He tried to give a group of about 40 to 50 people the repeated possibility of producing something for television. He organised a meeting every other year where films were viewed and discussed. He was also the one who made it possible for Peter Nestler to produce something for television after some 20 years. I only liked a few of the works of these regulars, although I did like more films than I had expected.

1994-1995

I thought about a kind of remake of *Retraining*; I wanted to show how managers from the East were being connected to the West. It turned out that the same man who had been the protagonist in *Retraining* seven years ago was now going to train the employees of two construction companies from Saxony that had been bought up by a company from Stuttgart, in a mountain hotel in Switzerland. The first days were completely useless. The seminar was held in an Alpine wood-panelled room which was far too small for the more than 40 men and women taking part. And they were not very talkative. If a man or a woman did answer a question from the seminar facilitator – then it was quite short. Before one of the two cameramen found the person speaking, who was often also half hidden, and before the soundman had placed the boom – the comment was already over. Only within the last two days a useful situation came up; they were performing role-plays in which the building employees had to play the commissioner or the representative of the construction firm. The seminar facilitator often gave harsh criticism that

was mostly received with shame and only seldom contradicted. Most of the participants had a background as workers or craftspeople and they obviously found it dishonourable to speak like management. But they didn't express this and the facilitator certainly didn't understand what was going on with them.

When I made a 45-minute-long film from this material I never even had to make a painful choice between two scenes. On the contrary I had to take every scene that was merely suitable. I felt like someone who couldn't do anything but repeat his old ideas, and the repetition is even worse than the original.

In the same year I talked to Werner Dütsch from WDR about a film I wanted to make for the 100th anniversary of cinema. A film that would deal with the first motif of the first film that was ever publicly presented: *La Sortie de l'usine Lumiére à Lyon* (Workers Leaving the Factory, 1895). I watched feature films, documentary films, industrial films and also corporate videos. You can see thousands of workers leaving the Ford factory in Detroit in a documentary from the 1920s. In Fritz Lang's *Metropolis* (1926) the worker-slaves wear uniforms, they trudge along in synchronised movements with bowed heads.

In Lang's *Clash by Night* (1952) Marilyn Monroe leaves a fish factory. This makes you think about fairytales in which princesses suffer – they suffer a tremendous misery, compared to which ours seems pathetic, although her suffering probably ennobles us if we feel for her.

Over many years, even decades, I had avoided dealing explicitly with the content of films. When I was around 20-years old I read closely or repeatedly many critics influenced by Kracauer, whose method of interpretation I had adopted. The film A shows a person B who acts in a C way. Accordingly the film expresses that the B-person always acts like C, but actually this is bad, because there are also B-persons who act in a D way. Or better, who should act in a D way. But when I came to the Film Academy and the protest movement arose, when there were thousands or even hundreds of thousands of people who thought they knew how a film should depict the world – I looked for another field of activity. I refined Kracauer's method in as much as I said: film A shows how B acts in a C way, but doesn't know that it tells it exactly as if B would act like D. As if the story of a female worker were told like that of a princess. In order to avoid the call for films having to give an example, I then tried to completely ignore the plot. That went so far that I sometimes only paid attention to the space between the protagonists and not at all to what they were saying or doing – which is mostly also saying. But then I realised I had to give up this stance of strict denial. It only now became clear that I had stuck to it longer than to communism or revolution.

1994 was a bad year for us. Ursula became seriously ill and had to have an operation. It was hard for me to work under these circumstances. I watched every scene that might be useful for the *Workers Leaving the Factory* project several times – more often than I usually would have done, because I couldn't see how they were relevant. According to which criteria should I arrange the scenes, and what should the order reveal? During a montage process there usually always comes the moment in which I recognise the basic principle of a project, and this is the key to every necessary decision. But during this project this moment never occurred, so obviously I looked for it afterwards. First I wrote a few newspaper articles about *Workers Leaving the Factory*. I presented the film several times together with additional material, which I hadn't or had only partly used, and commented on it. I gave one of these presentations in Cologne and it was transcribed and published. A year later *Workers Leaving the Factory* became the starting point for an entire conference, about which an entire book was made.

1996

Ursula Lefkes, born 14 October 1935, died 31 July 1996.

1997-1999

In the early 1990s Kaja Silverman and I had had a conversation about Godard's *Passion* (1982), which was published in the magazine *Discourse*. We now planned to write a book about eight Godard films. First we watched each film we had agreed on in the cinema. In the case of *Le gai savoir* (1969) we rented a 16mm reduction print from a distributor in New York that delivered prints to colleges. The print was almost 30 years old and apart from red, every colour was almost completely bleached out. Kaja had a so-called 'analytical projector' in Berkeley with which you could control the projection speed and jog backwards and forwards like you do at an editing table. We organised VHS tapes from France, Germany and the US. We always began with a conversation, which we taped. Kaja then did a transcription, made a text out of it and marked the passages I should work on. First I wrote in German and then I roughly translated it. Kaja revised it and I corrected it – again in German – and so on and so forth. Kaja had the major part in our production, not only because the book was produced in English, but because Kaja was more experienced in writing. The book was first published in the US. We also found a publisher in Germany and Roger M. Buerghel did the translation. I worked with him on the German version in Berlin, in Vienna and in California and also rewrote some passages. Kaja and I did book presentations on both continents. We each read our parts, either in German or in English – although not everything attributed to me was always written by me. Kaja had sometimes arranged her argumentation as a dialogue between us. The cinematheque in Toronto had screened all eight Godard films before we gave our public reading. We gave a presentation with video-beamed excerpts from *Nouvelle Vague* (1989) at the Berliner Ensemble's rehearsal stage. The invitation to this theatre reminded me that I had seen Brecht productions here some decades before. In those days I would have never dared to dream of an appearance at the Berliner Ensemble myself. The auditorium was packed, but to my disappointment we only sold seven signed books. Our publisher Rainald Gussmann said that this was not such a bad result.
Sometimes friends complained that for five years now, since *Videograms of a Revolution*, I hadn't made a longer film. Neither a feature-length film nor one that could be compared to a book, but merely short films like newspaper articles. Christian Petzold thought that my writing and teaching was responsible for this – between 1992 and 1999 I taught every other semester in Berkeley, mostly together with Kaja Silverman. My reply of course was that major works only counted from a career-driven point of view; that it would be entirely anti-modern to accuse an artist of only making drawings and no large oil paintings any more. In fact there are only a few filmmakers who make a short film for television, cinema or other forms of distribution after having made a feature-length film. And if they do so it is seen as something of a comedown. I now realised that I preferred the small format because I had nothing big to say. The thing I wanted to contribute to, the social revolution, had been forcibly cancelled after all. 1989 was the counter-year of 1917.
Of course it was still conceivable to make a feature-length film, a film that would have nothing to do with 1917. *How to Live in the FRG* already had hardly anything to do with 1917. But that there were only two people at the premiere of *Videograms of a Revolution* had shown me that cinema didn't even have a symbolic presence any more.

In 1995 Regis Durand invited me to contribute something to an exhibition in Villeneuve d'Asq (Lille), asking me to make a video commenting on my own work. I wanted to work with two sound-image channels. I had been waiting for this

opportunity since seeing Godard's *Numéro Deux* (1975). It was the first time in a long while that I had had to write a script again; we filmed it in two days in my flat. A script was necessary because in those days I didn't edit with a computer programme but with S-VHS equipment, and you couldn't have an offline montage of two parallel channels. I guess I was anxious that the production of a two-channel video wasn't artistic enough, so I asked my assistant Jan Ralske to look for some old blackboards. He found some on the street in Berlin-Mitte, where a school building was being cleared out. We had them sent to France by courier. I then chalked some quotations from my work on to them. When the installation travelled to another art space in Nice the blackboards remained in Lille – and since then I have done without any additional items in my installation works. When *Schnittstelle* (Interface, 1995) was presented in the exhibition *Face á L'Histoire* in Paris I realised that more than 10,000 people visited the Pompidou every day, and if only 10 people per day would see my work during the 100 days of the exhibition it would still mean thousands more than I could reach in cinemateques or film clubs.

In 1996 Catherine David invited me to make a film for documenta X. First we did some research in San Francisco at the studios of stills photographers. One woman was specialised in food photos and we watched her having someone count what was swimming in a can of soup: how many pieces of meat and carrots, how many peas? In the US there are many lawyers who specialise in suing companies who show more pieces of carrots in their adverts than there actually are in the cans of soup. We agreed on several dates for shoots, which we had to postpone all the time; most of them were cancelled in the end. When our cameraman Ingo Kratisch finally arrived – after his flight had been postponed constantly – we only had two days left to shoot, and we could only use a few minutes from the material. When we gave back our equipment we found out that the camera distributor, the only one left in San Francisco specialising in 16mm, was to close down the next day because there was no longer a market any more for this format. It was also very difficult to set a date for a shoot in Paris. Photographers are used to constant postponements because commissioning agencies or companies are not able to decide what they want. All this meant that my film wasn't ready for the opening of the documenta. The film *Still Life* (1997) actually had its premiere 50 days later. When I gave my apologies to Catherine David, she said: "But we aren't in Cannes here!"

In 1997 I met Doris Heinze – at a station or a film reception – with whom I had been on a jury 10 years before. She said that she was now working for the TV channel NDR, which produced documentary films that could cost up to DM300,000. This was almost three times more than I usually got for a 45- to 60-minute film. We agreed on a documentary about the so-called 'industrial TV', the production of talk- and game shows, (*Worte und Spiele*/Words and Games 1998). I was somewhat astonished when the first broadcast was scheduled for half past midnight. In the previous years I had often produced my films in collaboration with other European TV channels in Belgium, France, the Netherlands and Austria. Sometimes it was also possible to sell a film to other foreign countries or to resell a film whose licence had expired to a German TV channel. Before this I had been only able to earn money from production, but never from distribution. Basis Film, who had distributed all my films since *Between Two Wars*, scarcely made any profits and paid me – when things went well – a few hundred DM per year.
Along with the crisis that hit the independent cinemas in the 1990s the distribution sales also narrowed; some of my films weren't distributed at all within a year. I made a little more profit abroad: a retrospective brought in several thousand DM. But the costs for foreign-language versions, for handling and shipping, were pretty high. In the mid 90s I put all my prints in storage – which of course meant a further narrowing down of income. Nowadays films like mine are only shown in film museums and archives; other venues abroad – also museums – are only prepared to present videos or even DVDs. It's almost a rule for producers in Germany

that they have to earn from producing, because later they will earn hardly any-thing from distribution. A production contract with a TV channel includes a licence for broadcasting and therefore entails a future share. But due to the fact that the last payment is made when the film is finished, you get the impression that the film won't have a future. In the 1990s, with some sales and retrospectives, the situation improved for a short time, and for a few years it looked as if there was an increasing demand for documentary films. With the end of the decade this was all over – at least for me.

2000-2003

Because I spent half the year in the US I wanted to make films there too. A curator of a museum in New York asked me to produce something. I proposed an examination of the depiction of prisons in film and video, a study like *Workers Leaving the Factory*. The first meeting took place in SoHo, where I had the most expensive lunch of my life. I never heard from the man who paid for it again.

There is no other democratic country in the world where such a high percentage of the population is in prison. The amount of prisoners even increases if the crime rate sinks – as in recent years. I once travelled to a prison construction site in Oregon with an architect who was employed by an office with several thousand architects. He told me about a certain Bentham and his ideas about the panopti-con which were being applied to this building. He had never heard about Foucault or about all the subsequent discourses in which Bentham's idea had been read symptomatically and not as a practical proposal. I travelled from California to Camden, near Philadelphia. The main road was totally ruinous, the only functional building was the prison complex. A director gave me a tour. He showed me the inmates, who could be seen in orange overalls behind glass panels. He pointed to a device on the ceiling. These were the ends of gas pipes; there had been plans to sedate the inmates at the touch of a button in the case of an uprising, but then it turned out that the chemicals would decompose after a few months. He also said that the inmates used to be allowed to have barbecues with their families in the courtyard. But he had stopped this because he wanted to avoid the possibility of the inmates becoming role models for their children – above all for their sons. They had told me that I would be allowed to film in Camden, but then I wasn't allowed to bring the equipment into the building. A few weeks later I again flew to Oregon, to a prison I was only able to enter under the condition that I wouldn't bring a camera with me. The first thing the guard who gave me a tour asked me was where my camera was, so I fetched it from the car. He also allowed me to copy a range of archive material. We got in touch with a civil-rights organisation which had organised material from Corcoran in California. In this high-security prison, guards had shot at inmates 2,000 times during one decade. Five inmates had been killed. A wedge-shaped, concrete and treeless prison courtyard; men in sportswear who start a fight, other inmates throw themselves to the ground; a cloud of smoke crosses the image – a guard has opened fire. A single person re-mains on the ground and is carried away on a stretcher. A human-rights organisa-tion got hold of these images from a surveillance camera thanks to the Freedom of Information Act; I was allowed to copy and quote the material.

At the same time I was researching for a film about shopping malls. I had been reading articles and books about the history of retail architecture. I learned about astonishing experiments, for example about a studio in which they had tried to find out which floor coverings would accelerate the pace of the consumer and which ones would slow it down. I had the idea that I could make a film in which the all-too-familiar subject of the shopping mall would enfold entirely differently. I visited the first mall ever built, by Victor Gruen in Minneapolis, and the then biggest mall in the world in Edmonton. But after several months of research we still hadn't organised a single shoot. Neither the architectural offices nor the

real-estate scouts, neither the interior-decoration companies nor the eye-tracking specialists – nobody wanted to let us in. Only after a while did I figure out that the mall industry wasn't rejecting us because it wanted to hide it's secrets. On the contrary, the rejection was because there weren't any secrets, and this shouldn't become public. And it wasn't so very different in Germany and Austria, where most of the scenes of the film were finally shot. (*Die Schöpfer der Einkaufs-welten*/The Creators of Shopping Worlds, 2001). After the film was broadcast on public-sector television the producer Gudrun Handke-El Ghomri told me that a future project with her would not be possible. My film had a viewing figure of only 5%. Doris Heinze from NDR had already signalled through her behaviour during production meetings that I wouldn't be getting anything more from her in future.

In autumn 1999 Roger M. Buergel called me. He was curating an exhibition at the Generali Foundation Vienna with Ruth Noack. Would I like to contribute a film? I told him about the project with the prison images, which wasn't progressing at that point in time. During a few months I completed a two-channel production. Because there wasn't enough money in the exhibition budget we made an agreement that the work would later be purchased for the Generali collection. I had to deliver an outline and called it *Ich glaubte Gefangene zu sehen*, because I had just read the English edition of Deleuze's *Unterhandlungen* (Negotiations) where he quotes Ingrid Bergmann from *Europa 51*, saying: "I thought I was seeing convicts." In the German version she said something different and something different again in the original Italian version. For me this was just a working title, but Roger and Ruth had already sent it to the printers, so they asked me to keep it. Later several museums and collections wanted to buy the work, but I had signed a contract saying that it was a unique work. I still don't read contracts that closely, but I always make sure that every work for art spaces has an edition of three, with two or three additional artist copies. This installation has often been rented out to museums and galleries, around 40 times up to now, and each time the curator Sabine Breitwieser has insisted that the installation can only be shown at a single venue at any one time. I had now already made two works with double sound-image channels and I was looking for a subject that invited you to set two images in comparison. I thought about image processing, where it often happens that a video image is translated into a computer image. The war of the allied forces against Iraq in 1991 came into my mind. In those days a new kind of image appeared on television: filmed from the head of a projectile flying towards its aim – when it hit its target, transmission ceased. It was said that these were images from intelligent weapons. 10 years later both images and weapons had hardly been examined. During the following three years I was concerned with these issues and made three installations; *Auge/Maschine I* (Eye/Machine I, 2001); *Auge/Maschine II* (Eye/Machine II, 2002) and *Auge/Maschine III* (Eye/Machine III, 2003). Apart from that I also completed the film *Erkennen und Verfolgen* (War at a Distance, 2003). For the film I received funding from the television producer Inge Classen (3sat), for the installation I was funded by art institutions. This funding alone would not have been enough to carry out complicated research and to film or copy the necessary material. The money for *Eye/Machine I* came from media-art institute ZKM, Karlsruhe, because Tom Levin invited me to participate in his exhibition *Ctrl/Space*. The money for the second part came from Bruges, which was European Capital of Culture at the time, and for part III I got some money from the ICA in London. All of these were chance connections. Before beginning the project I had tried to raise money systematically and asked the curator Anselm Franke to apply for money from around a dozen art institutions; each would contribute a small amount, for which they would then have the opportunity of showing all three works in the end. This didn't work out, because I assume most exhibition makers want to take the initiative themselves: they are less interested in contributing to something that already exists than to set the stage for something new. As curators they also want to be authors. So I started to collect ideas and to wait for opportunities.

2004

The project about war and image-processing was still in the doldrums. Because of the secrecy rules in the army and the defence industry it took us weeks and months until we were allowed to have a look at anything. When we finally got permission to film or copy images, the material was re-examined afterwards – in some cases it was a series of images of less than a minute. I was therefore eager to make something quickly now, and with a surplus of material. So I planned a direct-cinema film about venture capital. During this project we often had to take the train at 4 am from Berlin to Aachen or Munich the very next day in order to observe the negotiations between venture-capital applicants and possible investors. Since we didn't know the participants and couldn't foresee anything, we sometimes filmed four hours in a row. Even on our way back we often knew that we wouldn't use the material, because the invention at stake was an operating application, for example, for which the negotiations had been held in a technical language. After around 14 of such shoots we came across an ideal situation: for a couple of days two applicants persistently negotiated with two venture capitalists about a loan and its price in an office near Munich. All four were rhetorically skilled and well able to present themselves, and each of them clearly had a different role – in their negotiations it became immediately obvious what the money was for and under which conditions it would be invested. Only when the film was finished did I realise that I had never seen extended financial negotiations in a documentary film before. The producer of this film was Werner Dütsch from WDR, Cologne. I had made *Inextinguishable Fire*, my first film after leaving the film academy, for this TV channel, and I had worked with Werner Dütsch since 1979. The producers in the film department at WDR had initiated a programme like those in cinematheques. The films of Griffith or Eisenstein, the American film noir, Sternberg or Western-series were broadcast here long before you could see them in West Germany's major cinemas. They were also given critical introductions. Films by Jean Rouch could be seen, sometimes for the first time. The department also produced documentary films, by Hartmut Bitomsky, Claude Lanzmann or Marcel Ophüls. In the 1990s the budget for these activities was gradually reduced. I think this short boom in the documentary film occurred because the producers realised that they could make a documentary for a tenth of the amount took for a feature film. It needed a few years before they noticed that it was even cheaper not to produce documentary films either. Commercial television asserted itself in Germany and throughout Europe during the 1990s. The public-sector channels adjusted themselves to their competitors. *Nicht ohne Risiko* (Nothing Ventured, 2004) was the last film I made with Werner Dütsch as producer, who was now going into retirement; the other producers left shortly before or afterwards. There was only one successor for all of them. Nowadays the WDR has no producers for literature, theatre or ballet. Now there are only animal documentaries and films with the actor Heinz Rühmann against which the WDR had always fought, no matter whether they were from before or after 1945. But there must have been at least one reasonable person left there, otherwise the huge administration buildings of the channel would have collapsed long ago.

2005-2007

If you apply for film funding you have to submit a lot of paperwork, even if it's about a documentary film for which you can't know where you will shoot and with whom. This is not expected from an artist. To receive money from museums or other art institutions you only need to submit a few pages of text. I received funding from the Kulturstiftung des Bundes (German Federal Cultural Foundation) on the basis of a single page, and the juror thanked me explicitly for the brevity with which I had explained that I would like to make a film and an installation about bricks: how they were produced and laid. We spent a week in Gando, a village in Burkina Faso. It is situated in the African savannah, where the roots of the trees

reach the ground water, so the trees are green, but the earth – when it is not raining – is utterly stark. We were there in the dry season – only then do the inhabitants have time for a collective work. We watched how hundreds of people erected a little clay building that would serve as a clinic. And we observed them working on a school annexe, a brick building with three classrooms and an arched roof. I have never watched people whose life was so different from mine in such proximity and for such a long time. An anthropologist would need weeks or months to get into a position like this. Our informant was Francis Kéré, who comes from the village of Gando and took his matura in Berlin, where he also studied architecture. He organises the finances in Europe, including donations, and designs the buildings. The school building with three classrooms costs 30,000 Euro. It has a roof that keeps away the heat and under which air circulates. Only local materials are used for the construction; not even electricity is needed. Apart from this the buildings designed by Kéré and put up by the village community are very beautiful. For this project we also filmed twice in India, and in France, Austria, Switzerland and Germany. The Viennese art space MUMOK offered me a solo show, for which I made a double-channel installation from this material. (*Vergleich über ein Drittes*/Comparison via a Third, 2007). The people shown producing and building bricks are heard in various languages that are not translated. There is neither a commentary nor intertitles. The work was projected by two synchronised 16-mm projectors. 16-mm projectors are not produced anymore, but there is a small company in Canada that specialises in synchronised multiple projection.

Sabine Breitwieser invited Antje Ehmann and myself to curate an exhibition at the Generali Foundation in Vienna. We planned to show works that in a narrower or broader sense examine film. Works in different media – photography, painting, sculpture – that give an insight into what film is or can be. We wanted in every way to avoid showing films that were made for the cinema or cinema-like situations, and to focus the awareness on the difference between cinema and non-cinema. During the preceding years Antje had worked for an exhibition about the phenomenon of shrinking cities. She watched hundreds, maybe thousands of films which dealt with urban decay or were set against the backdrop of run-down cities. She made a double projection where on the left image you could see people – individuals, couples, groups, sometimes also humanoids or animals, taken from all sorts of different films with different production values – moving from right to left; on the right image you could see individuals, couples, groups and the same humanoid moving from left to right. (*Wege/Paths*, 2006). I was stunned by how strong an analytical effect could be achieved from a montage according to motif and direction of movement. I realised that I had always wanted to make simple montages like this and that I had refrained from doing so because of producing for television. I had also not yet made full use of the newly gained freedom in my work for art spaces. For her installations Antje again watched hundreds or thousands of films in search of motifs like the woman-on-the-telephone or the man-looking-into-the-mirror. Whatever project I was working on – writing, editing or organising – I could always hear the sound of all these film scenes from the next room, where Antje was digitising them, trying to include them in her montages, or most of the time dismissing them. It was planned that the exhibition *Cinema like never before* (Vienna 2006, Berlin 2007) should include works by Antje, by myself and some that we wanted to do together. We did a lot of additional research to find suitable works by other authors or artists, some of whom we also commissioned. At the same time I was also busy with other projects, doing research, making plans and organising shoots. Suddenly our place turned into a proper production company.

During the preparations for the exhibition Roger M. Buerghel and Ruth Noack invited me to produce something for documenta 12. It was supposed to be something about the World Cup. For years Roger had wanted me to make something about football; he mentioned Bayern Munich and money from BMW. For the documenta I had the idea of presenting the Cup Final on 20 screens, half of them showing the game from different camera positions: a single player, different players; the

goalkeepers would each be tracked by a camera over the entire game. The other half of the screens would display various analytical methods, the paths of a single player or all the players, for example. I decided to use already existing analytical systems and to commission new ones. Roger told me at our first meeting in autumn 2005 that the National Museum in Oslo and MACBA in Barcelona would support the project. A few weeks later I wrote to Roger that we had calculated the costs for the project and that some 500,000 Euro would be needed. He wrote back that he would pass on the figures. Then I heard nothing from him for a long time. In February 2006 we were finally in a position to speak to two representatives of FIFA, the international football association, in Switzerland. Their bosses had decided to allow us to use the material from the cup final for our installation. This generosity was lessened a bit by the license fee of 20,000 Euro that we would have to pay; for FIFA this is a mere tip. The FIFA people only got back to us a short time before the Cup Final – and we only got six instead of the promised 26 image tracks. I still had no budget after the Cup Final was over. Then we succeeded in getting 260,000 Euro from a cultural foundation. That was half of what we had calculated, so we cut down the number of image tracks from 20 to 12 and we also dispensed with commissioning animations. For over a year I hadn't known if we would get the original material or the money. You could say that Roger Buergel's way of doing things was a bit nonchalant. Even though he managed to realise a great many projects for the documenta, also ones that were not earmarked in the budget.

Since *The Creators of Shopping Worlds*, Matthias Rajmann had been my assistant, contributing to every production, first as a researcher only, then also dealing with production issues and acting as soundman. He always takes a lot of initiative and makes suggestions following from his research, and I often make use of them. For this documenta production he had more to do than ever before. For example, it took more than three months until a Russian software company in Nizhny Novgorod had adapted its software in the way we needed for particular image tracks. In this period Matthias corresponded with Russia several hours a day. He looked all over the world for companies and research institutes specialising in football. He persuaded the ones we selected to collaborate with us, and he also coordinated their contributions to our project. He coordinated the production in Berlin and Munich, our editing room, the company for the installation technique and the graphic designers. This project was very conceptual and certainly modern, but it annoyed me that I basically had to supervise and make decisions and could hardly contribute anything practically. I therefore edited a track on my laptop, even when I was travelling, in trains, in hotels, on a cold Easter day in Jerusalem or in Jeonju, a small town in South Korea with a festival, Jeonju International Film Festival (JIFF), where many independent films were presented. I had to go there in April because the festival had given me some money for a film (*Aufschub/ Respite*, 2007). The three films commissioned by JIFF – apart from mine, one was by Pedro Costa, another by Eugène Green – had been presented at the Locarno International Film Festival in August 2007. We won a Silver Leopard. I was surprised by that, and also by Michel Piccoli, who was in my row and from whom I managed to get an autograph, and when I ran onto the stage of the open-air cinema in the Piazza Grande, I praised the Jeonju Festival for making independent productions possible.

2007-2009

Whenever I taught film I insisted on watching the material in great detail; first at the editing table, then with the help of video, today with DVD. Sometimes we watched a film – sequence for sequence – for four days, scrolling backwards and forwards again and again. This method is not at all common in film schools or film-theoretical seminars. In fields of study where everything is about words, it is also not the usual practice to read and discuss a text line by line, as I learnt

in 2005 when Antje and me met with some friends once a week in order to read and discuss texts together. Everybody in our group – with the exception of myself – had studied either literature and/or philosophy and everybody had only experienced this kind of reading in self-organised groups outside university. Amongst other texts we were also reading Giorgio Agamben's *Was von Auschwitz bleibt.* (Remnants of Auschwitz: The Witness and the Archive). Additionally we also re-read other texts about the camps and watched films about them, which I also showed and discussed in my class in Vienna, at the Academy of Fine Arts. A particular scene in Erwin Leiser's *Den Blodiga tiden* (Mein Kampf, 1959) and Alain Resnais' *Nuit et brouillard* (Night and Fog, 1955) caught my attention: men, women and children are getting on a train that will take them to Bergen-Belsen, Theresienstadt or Auschwitz. This material was shot in Westerbork in 1944. Westerbork, situated in the north of the Netherlands, was at first a camp for Jewish refugees from Germany. After the Netherlands' occupation by the Nazi Germans it came under the control of the security forces and was renamed Polizeiliches Judendurchgangslager Westerbork (Westerbork Police Transit Camp for Jews). Around 100,000 people, most of them Jews – according to the Nazi's concept of race – and also a few hundred Roma and Sinti were brought here and then transported to other camps. Only a few thousand survived. Westerbork was a special camp, in which many inmates wore civilian clothes and where the SS was hardly visible. There were no beatings or murders; food was scarce, but nobody starved to death. And there was a hospital, a laundry, a kindergarten; there were religious services and cultural events, concerts and cabarets. The camp administration was carried out by inmates: inmates registered the newcomers, served in different camp police groups and drew up the weekly deportation lists – although the leader of the camp, SS man Albert Konrad Gemmeker, had the last word. Gemmeker commissioned the photographer Rudolf Breslauer, a Jewish refugee from Germany, to shoot sequences with two cameras for a film about the camp. Some pages of the script have survived:

Close-up: the commander in uniform, at his desk reading the certificate. Behind him on the wall, the Führer's image. The commander stands up, presses a bell button.

Cross-fades: the junior squad leader enters the room, approaches the commander, helps him into his coat, gives him his leather belt, cap and gloves.

Cross-fades: the command building, from the front. The commander leaves the building, approaches the camera on the middle path.

These scenes were never realised or did not survive. Gemmeker told the court after the war that he had intended to make a film about the camp for its visitors – a kind of record of achievement for his superiors.
First I ordered a DVD with documentary footage shot by Breslauer from the Westerbork memorial. When we first watched this material in my seminar, we all had a hard time reading these images. One student pointed out a man in the camp's railway station who was helping a policemen to close the sliding door of the wagon in which he himself was being deported. Almost everybody getting on the train was carrying luggage, and we realised that you have to consider that all their belongings will be taken away by the Nazis as soon as they arrive in Auschwitz. Taking this into account, the bundles, parcels and blankets being dragged along – which usually indicate a compulsory change of location – turn into tragic signs.

I read more about Westerbork during the following months, an extensive diary for example, written in the camp by the inmate Philip Mechanicus. He doesn't mention the film shootings, but he reports that in 1944 many of the inmates were afraid that the camp would soon be closed down. He also thinks that the SS wanted to maintain the camp in order not to be sent to the Eastern Front. So it is also possible that Gemmeker wanted the camp to be filmed to prove its usefulness for

the war economy. In the images of the deportation from Westerbork to Auschwitz – and here we see the film's only close-up – we can see a girl wearing a headscarf and looking timidly or anxiously into the camera. This image has been reproduced frequently. In 1992 the Dutch journalist Aad Wageaar successfully identified her after a year's research: 10-years old Settela Steinbach, a Sinti. In one of the film's sequences he discovered an inscription of a name and date of birth on the suitcase of a woman who was being brought to the train in an invalid-chair. From the deportation lists he was able to work out the date of the shoot. He also discovered the number 74 written in chalk on a wagon, and that this number had been crossed out and corrected to 75 when the train left – so a further person must have been assigned to this wagon.

I repeatedly discussed what I was reading in the seminar in Vienna. We looked again and again at some details of the images and tried to understand the motivation behind certain scenes with the help of our background knowledge. I decided to make a film in the spirit of such studies, a film that would also depict the process of examining the images. The raw material was silent, so I kept it like this and only added some intertitles. I wanted the images themselves to speak. (*Respite*, 2007). Television doesn't show any silent films. Music, sound or a voiceover are always added because of the anxiety that the viewers might immediately think that there was something wrong with the transmission or their television set. So I didn't even try to find television money for this project. But the TV channel 3sat did actually show the film without sound in 2009, although at a very late hour – this might have evaded the attention of the programmers higher up. Inge Classen, who programmed it, told me that she had only once shown a film without sound, *Un chant d'amour* (A Song of Love, 1950) by Jean Genet.

In 2007 I finished quite a few projects I had been working on for years, including *Übertragung*/Transmission. When we were in Washington in 2003 to do some archive research for *Eye/Machine* and *War at a Distance*, we saw that almost everybody who visited the Vietnam War Memorial touched either the stone or the names of the more than 50,000 dead engraved there. It was Antje's idea to make a film or installation about the behaviour of these and other visitors to memorials all over the world. The opportunity to realise this project came about a little later, when Christoph Schenker of the Zurich Academy of the Arts invited us to make a work to be presented in a public space. During the following years we were always on the look-out for places where people would touch a stone or a sculpture. The visitors to St. Peter's Cathedral in Rome probably touch the foot of the Petrus sculpture in order to gain some of its holiness. But in the Jesuit Church in Munich they pat the cheek of the bust of Father Rupert – who was an anti-Nazi – because they want to pay respect or to console him for his sufferings; so here they want to give and not to gain. We filmed many types of magical touchings, efforts to transmit something invisible.

The work was installed in a tram station in Zurich. A flat screen was fitted next to a WC. When I came to this place shortly before the official opening, I saw that there was a bench in front of the screen with two homeless people sitting on it. They already seemed to know the film very well and predicted what was coming next. But many people waiting for the tram didn't give it a second glance. When the bar tables with snacks and aperitifs had been set up, I spoke to a technician about how to enhance the quality of the sound. Then there was a honk behind me: a cleaning vehicle was approaching the station. Two men began cleaning the concrete floor with a high-pressure device. A bystander took photos of this, whereupon a cleaning man threatened to punch him. This must have intimidated me, because when one of the men also begun to clean the wall where my screen was embedded, I was struck by the thought that the tram station had already been spotlessly clean even before they started to clean it. The next moment the screen faded out. When the technician took a look at it, water poured out of our installation. So there was no ceremonial opening. We went to a dinner where I

was introduced to Mr and Mrs Schwyzer-Winiker, whose foundation contributed a lot of money to the project *Kunst Öffentlichkeit Zürich*. Usually you have to explain a film in order to get money for it; here politeness required me to explain my film after I had spent the money on it. The equipment had been paid for by the city of Zurich, and municipal workers had destroyed it. It took a few weeks until they found a way to repair the damage.

In January 2009 we had a two-day shoot in the military base of Fort Lewis, near Seattle, Washington. Fort Lewis is 40 square kilometres in size and has up to 40,000 inhabitants. We were in only one building with some seminar rooms next to a canteen. We were filming a workshop in which civilian therapists explained to army therapists how to work with Virtual Iraq, which is used in the treatment of soldiers and ex-soldiers who had been traumatised in the war. Immersion Therapy lets the traumatised patient repeat his or her crucial experience, retell it and re-experience it. Virtual Iraq, or VI, is a computer-animation programme which is supposed to make the immersion, the diving into the source of the trauma, easier or more powerful.

The civilian therapists who work for the companies and institutions that develop and distribute the VI system, and who are also in charge of the supervision, were dressed like lawyers or business people – most of them were women. The military therapists – the majority were men – wore camouflage uniforms. They kept their jackets on, which was advisable since the heating system hardly worked. The rooms were carelessly furnished, the ceiling lighting – as we learnt – hadn't functioned for years. There are hardly any private companies that would hold their seminars in run-down rooms like these. Such austerity – I also saw this in the Bundeswehr – stands in bizzare contrast to the usual waste of the military. We were alloted three go-betweens, one person for each member of our crew. A PR woman was flown in from the Pentagon in order to monitor/advise us.

The civilian therapists first gave rather half-hearted talks with image examples. Afterwards role-playing. The therapist sits at a computer, wearing a headset. The patient sits or stands next to him, wearing data-specs. These show the Virtual Iraq imagery. There are two locations: one is a desert road, which is driven through by a Humvee. The other is a city with a market place, a mosque, large squares, narrow alleyways and houses you can walk through. The patient chooses his path, the therapist selects incidents. The therapist can lead the patient into virtual ambushes or make him witness terrible assassinations. He can choose between accompanying sounds of helicopters, muezzins and explosions of all kinds.

During the role-plays everybody was cooperative. You might think that a patient would say that these two scenarios with only a few choices would have nothing to do with the cause of his trauma. But it became apparent that the role-plays which were attended by military therapists alone, lacked a certain degree of fantasy and tension – so we could only use very short sequences from them. Most of the military therapists chewed gum as if they were just ordinary soldiers.

Then something really extraordinary happened. One of the civilian therapists who was playing a patient described a patrol walk through Baghdad. It was his first mission and he had been assigned to a certain Jones. They had been ordered to clean the streets, which basically meant pulling down propaganda posters. Jones suggested separating and that each of them should see to one side of the street. This was against orders, but they did it. When he went into a courtyard, he heard an explosion. He ran over – at this point the patient faltered and began to ramble. The therapist playing the therapist interrupted him: what had he seen?

Soldier: "When I went around the corner, I heard this explosion. I thought to myself: Shit! No! I immediately turned around to look for Jones, but I couldn't see him anywhere. Damn! I immediately ran to the other side ... I can't see him any more ... I ran over to see what had happened. There was smoke everywhere ..."

Therapist: "You're doing great! What did you see there?"

Soldier: "When I arrived, I saw ... that there was nothing left above his knee."

At this point he broke down. In the following session he repeatedly asked to stop, insisting that he couldn't bear it any more. The therapist insisted on continuing. He hesitated, stuttered and got caught up several times in self-reproach and attempts to explain what he was thinking back then. His acting was so convincing that friends of mine, to whom I had explained our film (*Immersion*, 2009) nevertheless believed that they were watching someone recounting a real experience. The press officer who had given us permission to shoot also thought that it was real.

The images that were made to provoke a recollection of the trauma are very similar to the ones with which US soldiers are now being trained and prepared for the battlefields. I would like to deal with this in my next work.

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is Professor Emeritus at the University of Amsterdam and since 2005 visiting Professor at Yale University. His recent publications include *Harun Farocki: Working on the Sight Lines* (ed. 2004), *Face to Face with Hollywood* (2005), *Rainer Werner Fassbinder: Un cinéaste d'Allemagne* (2005), *Terrorisme, mythes et représentations* (2005). Thomas Elsaesser lives in Amsterdam and New York.

Kodwo Eshun

is a scholar, artist and curator who teaches at Goldsmiths, University of London. His recent publications include *The Ghosts of Songs. The Film Art of the Black Audio Film Collective* (ed. with Anjalika Sagar for the Otolith Group, 2007), *Inner Time of Television* (2007) and *Rock My Religion* (2009). The Otolith Group's recent exhibitions include *A Long Time Between Suns*, Part 1 and 2, Gasworks and The Showroom, London 2009. Kodwo Eshun lives in London.

Tom Holert

is a scholar, artist and curator who teaches at the Academy of Fine Arts, Vienna. His recent publications include *Fliehkraft. Gesellschaft in Bewegung – von Migranten und Touristen* (with Mark Terkessidis, 2006), *Marc Camille Chaimowicz: Celebration? Realife* (2007), *Regieren im Bildraum* (2008). Tom Holert lives in Berlin and Vienna.

Ute Holl

is an author, filmmaker and scholar who teaches at the University of Basel. Her recent publications include *Choreographie für eine Kamera. Maya Derens Schriften zum Film* (with Jutta Hercher, 1995), *Kino, Trance und Kybernetik* (2002), *Suchbilder. Visuelle Kultur zwischen Algorithmen und Archiven* (ed. with Wolfang Ernst and Stefan Heidenreich, 2003). Ute Holl lives in Basel.

Ruchir Joshi

is a writer and filmmaker. His recent films include *A Mercedes for Ashish* (2005), *Gurgaon Giraffe* (2006); his recent writings include the novel *The Last Jet-Engine Laugh* (2001) and "Tracing Puppa. Shadow-boxing, drive-chatting and three slaps", in *Granta* 104/2008. Ruchir Joshi lives in Calcutta and London.

Klaus Kreimeier

is Professor Emeritus at the University of Siegen. His recent publications include *Die Ufa-Story. Geschichte eines Filmkonzerns* (1992), *Lob des Fernsehens* (1995), *Geschichte des dokumentarischen Films in Deutschland. Volume 2: Weimarer Republik* (ed. with Antje Ehmann and Jeanpaul Goergen, 2005). Klaus Kreimeier lives in Berlin.

Sylvie Lindeperg

is an author and scholar who teaches at the University Paris 1 Panthéon-Sorbonne. Her recent publications include *Clio de 5 à 7. Les actualités filmées de la Libération: archives du futur* (2000), *La Résistance en Ile de France*, (DVD-Rom, 2004), *Images de guerre* (with Jean-Pierre Bertin-Maghit and Olivier Wieviorka, 2005), *Nuit et Brouillard: Un film dans l'histoire* (2007), *Univers concentrationnaire et génocide. Voir, savoir, comprendre* (with Annette Wieviorka, 2008). Silvie Lindeperg lives in Paris.

Volker Pantenburg

is an author and scholar who works at Freie Universität Berlin. His recent publications include *Film als Theorie. Bildforschung bei Harun Farocki und Jean-Luc Godard* (2006), *Minutentexte. The Night of the Hunter* (ed. with Michael Baute, 2006), *Metropolen im Maßstab. Erzählen mit dem Stadtplan* (ed. with Achim Hölter and Susanne Stemmler, 2009). Volker Pantenburg lives in Berlin.

Raqs Media Collective

Shuddhabrata Sengupta, Monica Narula and Jeebesh Bagchi are authors, artists and curators. Their recent solo shows include *Escapement*, Frith Street Gallery, London 2009, *Oracle and Heirophants*, Ikon, Birmingham 2009; their recent publications include *There Has Been a Change of Plan* (2007), *The Rest of Now. Index*, Manifesta 7 (2008). Raqs Media Collective lives in Delhi.

Bert Rebhandl

is a journalist, author and translator. His recent publications include *Western. Genre and Geschichte*, (ed. 2007), "Variations sur le Jedermann dans le nouveau cinéma autrichien", in: *Austriaca*, Cahiers universitaires d'information sur l'Autriche, 48/2008, "I am only a boy doing a job. Komik in den Filmen von Frederick Wiseman", in: Eva Hohenberger and Constantin Wulff (ed.), *Kino des Sozialen* (2008). Bert Rebhandl lives in Berlin.

Wolfgang Schmidt

is an author and filmmaker. His recent films include, *Cannae* (1984), *Navy Cut* (1992), *Immer dieselbe Platte* (1999); his recent publications include "Silent Film. A Take with Gena Rowlands in the Film Opening Night", in: Antje Ehmann, Harun Farocki, *Kino wie noch nie*/Cinema like never before (2006), "Stay Put! (Rührt Euch nicht vom Fleck)", in: Michael Baute, Volker Pantenburg, *Minutentexte. The Night of the Hunter* (2006). Wolfgang Schmidt lives in Berlin.

Andreas Siekmann

is an artist and curator. His recent solo shows include *Platz der permanenten Neugestaltung*, Neuer Aachener Kunstverein (1997), *ABMachine / Ne travaillez jamais*, museum in progress, Wien (2001), *Verhandlungen unter Zeitdruck*, Galerie Barbara Weiss, Berlin (2008); his recent publications include *Die Gewalt ist der Rand aller Dinge* (Violence is at the Margin of all Things, ed. with Alice Creischer, 2002), *Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun* (ed. with Alice Creischer, 2004). Andreas Siekmann lives in Berlin.

Florian Zeyfang

is an artist and curator, who teaches at the Art Academy Umeå, Sweden. His recent exhibitions include *Slow Narration Moving Still*, Bildmuseet Umeå (2009) and *Pabellón Cuba*, A Gentil Carioca, Rio de Janeiro (with Schmidt-Colinet, Schmoeger 2008). His recent publications include *1,2,3... Avant-Gardes/Art between Experiment and Archive* (ed. with Lukasz Ronduda, 2007), *Pabellón Cuba: 4D – 4Dimensions, 4Decades* (ed. with Lisa Schmidt-Colinet, Alex Schmoeger, Eugenio Valdez Figueroa, 2008), *Poor Man's Expression* (ed. with Martin Ebner, 2010). Florian Zeyfang lives in Berlin.

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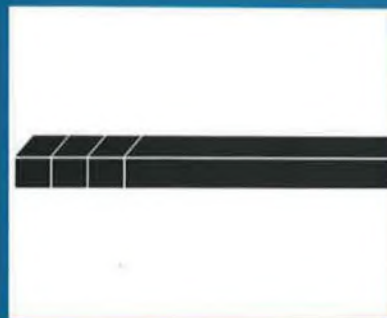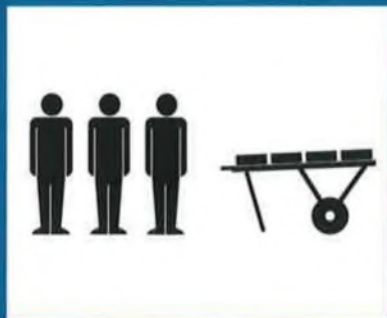
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