

# **A to Z of HF or: 26 Introductions to HF**

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## 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.<sup>1</sup> 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."<sup>2</sup> 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.

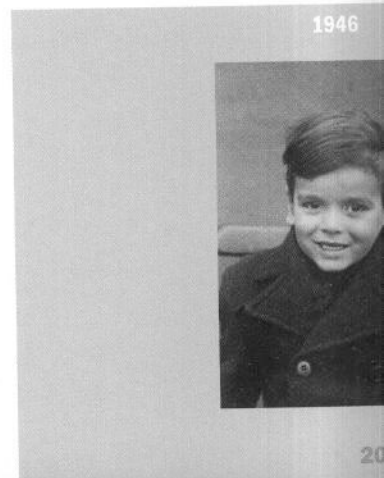
## C = Counter Shot

"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."<sup>3</sup> 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

<sup>1</sup> These were the early video days - the tape did not survive.

<sup>2</sup> HF in a conversation with AE and KE, 8.7.2009.

<sup>3</sup> 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.



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."<sup>4</sup> 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,<sup>5</sup> Dow Chemical, the US prison system, Texas Instruments, and implicitly Guido Knopp.<sup>6</sup>

### 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

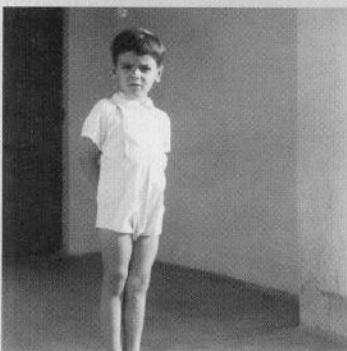
In *Nothing Ventured* (2004) and *The Creators of Shopping Worlds* (2002), there is something like an attitude of agnostic fascination. The camera regards the

<sup>4</sup> HF in a conversation with AE and KE, 8.8.2009.

<sup>5</sup> 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).

<sup>6</sup> Guido Knopp is a TV journalist well known for his terrible television documentaries on the Third Reich.

1948



1952



1958



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.

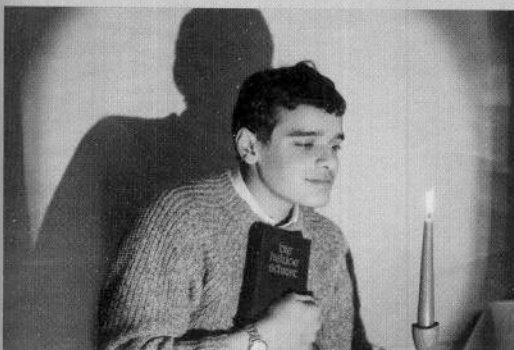
**H = Headsets.** Proposition for a future project.



### 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 21<sup>st</sup>-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 suppresses 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."<sup>7</sup>

<sup>7</sup> 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.<sup>8</sup> 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, cinemathèque 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.

<sup>8</sup> 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 21<sup>st</sup> 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.

## 0 = 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

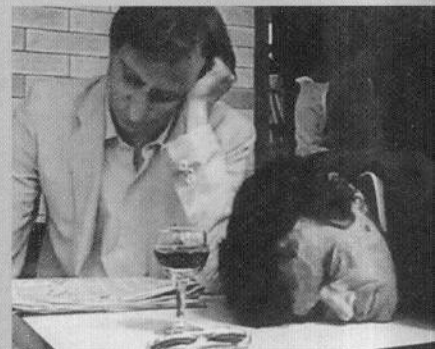
You can find operational images in *Eye/Machine I – IIII*, where cameras carry out pattern recognition. In *The Creators of the Shopping Worlds* (2001) cameras track along shopping aisles and they carry out data recognition. The German title for *War at a Distance – Erkennen und Verfolgen* – translates 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 20<sup>th</sup> 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**

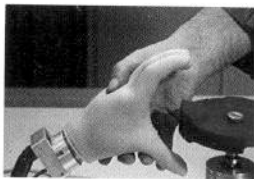
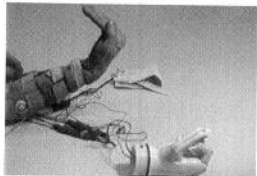
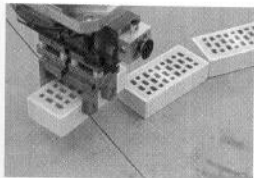
To quote Andrei Ujica in 1993: "The title reads as a paraphrase of Marcuse on Aleksandr Solzhenitsyn's *One Day in the Life of Ivan Denisovich* (1962)." *A Day in the Life of a Consumer* (1993) emulates the organising rule of television advertisements in which certain products are identified with specific 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 Ruttmann'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 ahistoricity 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 souffle* (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.

1993



## 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 representative selection – of already existing similar takes of factory doors in film history before going to shoot the motif the next day".<sup>9</sup> 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)

<sup>9</sup> Harun Farocki, "Wie sollte man das nennen, was ich vermisste?", in *Suchbilder. Visuelle Kultur zwischen Algorithmen und Archiven*, ed. by Wolfgang Ernst, Stefan Heidenreich, Ute Holl, Berlin 2003, pp. 17-46, p. 28.

2000



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 arranged on a series of screens. These would include:

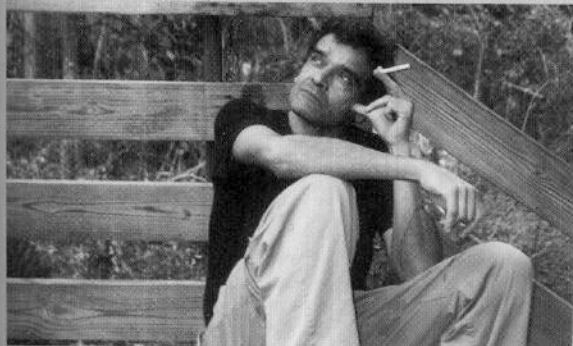
*The Andromeda Strain* (Robert Wise, 1969), *THX 1138* (George Lucas, 1971), *Phase IV* (Saul Bass, 1974), *WarGames* (John Badham, 1983), *Counter-Music* (Harun Farocki, 1996), *Contact* (Robert Zemeckis, 1997) and *In Comparison* (Harun Farocki, 2009).

**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."<sup>10</sup>

<sup>10</sup> 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

