



Harun
Farocki

Film Series

Harun Farocki (1944-2014) produced more than 120 films, video works, essay films, and works for television. His practice spanned the 1960s up to the 2010s and constantly developed new formats and offered new ways of seeing. Often using a double-layered technique, such as using film to examine painting as a practice or filming the intensive editing work of producing a studio recording, Farocki often turns to comparison to show relations of all kinds, social, material, or symbolic. Through lingering panning shots and viscous narration, we are made to dwell with what we see, to look beyond it or to look at it, the surface as an interface between the flow of capital and the heft of power, the immobility of labour and the speed of technology. This film series is a rare chance to see films from the archive of one of Germany's most incisive political filmmakers and artists to work with the moving image.

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Harun
Farocki

Consider
Labour



Harun Farocki Film Series in Glasgow
Co-curated by Antje Ehmann and Sophia Yadong Hao

March 7
Single: A Record is Being Produced (1979, 49 mins.)

March 16
The Silver and The Cross (2010, 17 mins.)
Nothing Ventured (2004, 50 mins.)

March 22
An Image by Sarah Schumann (1978, 30 mins.)
Jean-Marie Straub and Danièle Huillet at Work on a Film Based on Franz Kafka's unpublished novel "Amerika" (1983, 26 mins.)

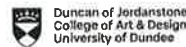
March 29
Panel Discussion and Screening of *Labour in a Single Shot* Dundee Films
Antje Ehmann, Gair Dunlop, Sophia Yadong Hao, Pernille Spence

Free. Events begin at 6:30 pm. Seats can be reserved on Eventbrite.

Goethe-Institut Glasgow
3 Park Circus
Glasgow G3 6AX

The Harun Farocki Film Series in Glasgow has been co-curated by Antje Ehmann and Sophia Yadong Hao as part of the Goethe-Institut-supported exhibition *Harun Farocki: Consider Labour*, Cooper Gallery's major exhibition of Farocki's most important works running until April 1, 2023, at Cooper Gallery in Dundee.

Cooper Gallery



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Immer Kultur verbindet

March 16, 6:30 pm at Goethe-Institut Glasgow
The Silver and the Cross
Harun Farocki, 2010, 17 mins.

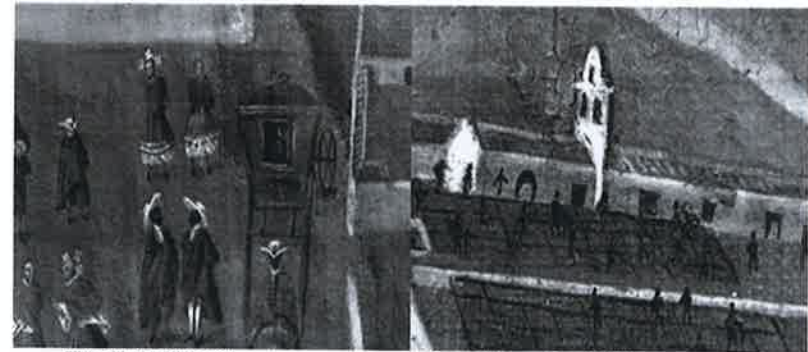


Image: Film still, *Das Silber und das Kreuz*, Harun Farocki. Copyright Harun Farocki GbR

Farocki's essay film examines the painting *Depiction of the Cerro Rico and the Imperial City of Potosí* (1758) as a document of wealth accumulation at a moment of the emergence of capitalism as a world system. For several hundred years, Bolivia's Cerro Rico, 'the mountain that eats humans', was a major production site for and the main source of silver around the globe. Farocki's film pores over des Berrío's canvas, with its scenes of labour and consumption and the layout of the city mirroring the social order of things and the spatialisation of race, class and gender. Public spaces are dominated by the church and the figures of the wealthy and well-dressed and the sites of labour dotted with miniscule figures of workers. Juxtaposing different details from the painting as well as photographic images from the present-day city, the film highlights the continuities that can be traced via the materialities of colonial occupation and resource extraction. *Descripción del Cerro Rico e Imperial Villa de Potosí* (Oil on canvas, 262 x 181 cm) by Gaspar Miguel des Berrío, 1758, is in the Museo Colonial Charcas de la Universidad San Francisco Xavier, Sucre, Bolivia.

March 16, 6:30 pm at Goethe-Institut Glasgow

Nothing Ventured

Harun Farocki, 2004, 50 mins.

What venture capital or VC for short actually means is explained in the film itself. Banks only lend money against collateral. Those who have none have to turn to VC companies and pay interest of 40%. At a minimum.

We had filmed scenes at a wide range of companies: VC companies discussing projects; entrepreneurs seeking to give shape to their ideas; consultants rehearsing their

March 22, 6:30 pm at Goethe-Institut Glasgow

An Image by Sarah Schumann
Harun Farocki, 1978, 30 mins.



Photo: Film stills from *Ein Bild von Sarah Schumann*, Harun Farocki, 1978. Images copyright Harun Farocki GbR.

Farocki's film shows the artist in her studio and documents the material labour involved in the creation of her large-format collage paintings. The technique allowed her to extract images of women from the context of mainstream media representation and reframe them in a landscape created for these figures. Sarah Schumann (1933-2019) lived in Berlin with her life partner, the feminist academic Silvia Bovenschen. Alongside her art, Schumann is also remembered as an important figure in nGbK, the progressive movement for leftwing artists, and was actively involved in organising the groundbreaking exhibition *Künstlerinnen International 1877-1977* which highlighted exclusively women artists and presented for the first time for German audiences artists such as Paula Modersohn-Becker, Frida Kahlo, Diane Arbus and Louise Bourgeois alongside performances by Valie Export and Ulrike Rosenbach.

Jean-Marie Straub and Danièle Huillët at Work on a Film Based on Franz Kafka's "Amerika"
Harun Farocki, 1983, 26 mins.

This film is at once a self-portrait and an homage to Jean-Marie Straub, Farocki's role model and former teacher at the Film Academy. Farocki's admiration for Straub was so great that he said of *Between Two Wars*: "Perhaps I only made this film to earn Straub's recognition."

presentation. In the end we restricted ourselves to just one set of negotiations and used the material shot over two days. What tipped the balance for me was hearing the lawyer for NCTE, the company seeking capital say, 'We are a little disappointed by the offer'. I felt myself transported into a Coen-Brothers film. The protagonists in our story film are sharp-witted and filled with a desire to present themselves. They are negotiating the conditions for a loan of 750,000 Euros. After initially failing to reach an agreement, they sidestep to a general discussion about strategic issues. It emerges that NCTE, a manufacturer of contactless torque sensors, is already in negotiations with a number of large companies. And this ignites imagination, the world is full of possibilities and weighing them up becomes a joy.

The side which was to provide the capital changes position and begins to use the inclusive word 'we'. Before the next round of negotiations took place, both parties sent a representative to a conference we knew nothing about. They reached an agreement but one which did not survive the next meeting. Once again, the course of events took a surprising turn. One might be inclined to side with the inventor/entrepreneur, work against capital. Yet he too intends to turn his business into cash in a few years' time.

What we know as direct cinema has been around for over 40 years. Given the esteem in which story is held today and the lack of esteem for conceptual effort, one would imagine that this would be the predominant form of portrayal. In *To Be and to Have (Être et avoir)* Philibert did succeed in making a documentary which was direct cinema but he remains the exception. A documentary which chooses to use purely narrative form is necessarily direct. Free from commentary or any other literal explanation, a film of this kind seeks to avoid disintegrating into good or bad generalities. Text: Harun Farocki



Photo: Film stills from *Nicht ohne Risiko*, Harun Farocki 2004. Images copyright Harun Farocki GbR.

In this observation-driven film Farocki documents the fulfillment of his wish. The film shows Farocki, under Straub's direction, rehearsing for his role as Delamarche in the film *Klassenverhältnisse* (1983). Anyone who has seen Farocki's documentary of the shoot will never forget these short scenes. The directing technique of Jean-Marie Straub and his wife Danièle Huillet is so repetitive and detail-obsessed that the performers are made to rehearse the scenes to the point of exhaustion.

Straub manages his actors like a theatre director. The very fact that it is unusual among filmmakers makes it well worth having captured Straub's working methods on film. Farocki filmed a work of resistance against traditional cinema, against which his own films rebel.

Text: Tilman Baumgärtel



Photo: Film still from *Jean-Marie Straub und Danièle Huillet bei der Arbeit an einem Film nach Franz Kafkas Romanfragment 'Amerika'* © Harun Farocki GbR, 1983

Harun Farocki was long-time editor of *Filmkritik* and was twice invited to present work at *documenta* as well as holding teaching positions at the University of California, Berkeley and the Academy of Fine Art in Vienna. **January 9, 1944** born in Nový Jicin (Neutitschein), born in Nový Jicin (Neutitschein), at that time Sudetengau, today Czech Republic. **1966 – 1968** Admission to the just opened Berlin Film Academy, DFFB. **1966** Marriage with Ursula Lefkes. **1968** Birth of the daughters Annabel Lee and Larissa Lu. **1974 – 1984** Author and editor of the magazine *Filmkritik*, Munich. **1998 – 1999** *Speaking about Godard / Von Godard sprechen*, New York / Berlin (Together with Kaja Silverman). **2001** Marriage with Antje Ehmann. Since **1966** more than 100 productions for Television or Cinema. Since **1996** various solo- and group exhibitions in Museums and Galleries. **2007** with *Deep Play* participation at *documenta 12*. **2011 – 2014** longterm project *Labour in a Single Shot*, together with Antje Ehmann. **July 30, 2014** died near Berlin.

Antje Ehmann is a curator and artist based in Berlin. She studied literature, philosophy and media studies from 1988 to 1995, and worked with the team of the Duisburg Film Week and the International Short Film Festival in Oberhausen between 1992 and 1998. Ehmann married Harun Farocki in 2001. Ehmann curated numerous group and solo exhibitions in museums and galleries worldwide, together with Carles Guerra, Okwui Enwezor, Marius Babias amongst others. Ehmann is also co-editor of multiple books, including the volume *Weimar Republic 1918-1933* in the German Research Foundation project *History of Documentary Film in Germany* (2000-2005). Ehmann has conducted workshops and exhibitions of the ongoing project *Labour in a Single Shot* in collaboration with Harun Farocki from 2011 to 2014, and since 2017, with Eva Stotz and Luis Feduchi. She was also involved in the production of the project as part of the Venice Biennale in 2013 and 2015.

Sophia Yadong Hao is a curator, writer and editor whose practice appropriates a rhizomatic approach to situate the curatorial as a mode of critical inquiry directly engaging with culture and the political as an open question. Hao has curated contemporary art projects internationally, notably *NOTES on a return* (2009), a re-contextualisation of performance art from 1980s Britain; *Studio Jamming: Artists' Collaborations in Scotland* (2014); *Of Other Spaces: Where Does Gesture Become Event?* (2016-2017) that evokes the ethos of feminism for an alternative politics in culture and society; and *CURRENT: Contemporary Art from Scotland* (2015-2021), an exhibition programme toured to five major art venues in China that interrogates contemporaneity in a global capitalist context. Since 2021, Hao has initiated and realised *The Ignorant Art School: Five Sit-ins Towards Creative Emancipation*, a five phase exhibition programme examining histories and future possibilities of creative pedagogy as a radical emancipatory praxis emphasising knowledge as a collective social experience. Hao's publications include *Of Other Spaces: Where Does Gesture Become Event?* (2019), *Hubs and Fictions: On Current Art and Imported Remoteness* (2016), *A CUT A SCRATCH A SCORE* (2015) and *NOTES on a return* (2010).

Hao is currently Director & Principal Curator of Cooper Gallery, DJCAD, University of Dundee and a Visiting Professor at the University of Sunderland.

Harun
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Consider Labour

Cooper Gallery Workshops and Screenings

March 9, Cooper Gallery, Dundee

Some Women Other Women and all the Bittermen (Rehana Zaman)

Screening and discussion with artist Rehana Zaman and *The Voices of Domestic Workers* director Marissa Begonia.

March 23, Cooper Gallery, Dundee

She Works Hard for the Money | A Listening Party

Drawing on Ruth Ewan's ongoing music archive, *A Jukebox of People Trying to Change the World*, and featuring performer Debbie Armour.

March 30, 6 to 7pm, Cooper Gallery, Dundee

Labour in a Single Shot Dundee

A screening of films documenting labour and work shot in Dundee by local filmmakers, artists and researchers.

Harun Farocki: Consider Labour is supported by the Goethe-Institut Glasgow and runs until April 1, 2023 at Cooper Gallery, DJCAD.

Cooper Gallery

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