



IMAGE WORKS

Harun Farocki



1895
Auguste and Louis
Lumière:
La Sortie de l'usine
Lumière à Lyon

1899
Gabriel Veyre:
Sortie de la
Briquetterie Meffre et
Bourgoin à Hanoi

1912
From the Moscow
National Film Archive:
Author unknown,
probably filmed in
Moscow

1916
D.W. Griffith:
Intolerance

1926
Fritz Lang:
Metropolis

1936
Charles S. Chaplin:
Modern Times

In March 1895, the Lumière Brothers used their 'Cinematographe' camera to film employees leaving their factory in Lyon (France) after work. In this 46 second film, the employees walk towards the camera which was set up in front of the doors of the factory. The Cinematographe also doubled as a projector. The word cinema comes from the name they gave their invention.

Do you know the name of this character

What is special about his films?

sound _____
color _____
genre _____

Workers Leaving the Factory in Eleven Decades

How do the number of monitors correspond to the time span of this video-installation?

What is the common motif that appears in the film clips featured in this work?

Why do you think Harun Farocki made this work?

i Installation describes an artistic genre of site-specific, three-dimensional works designed to transform a viewer's perception of a space

Name three main differences between these clips



“Today I can hardly write a word if there isn't an image on the screen at the same time. Actually, on both screens.”

Harun Farocki was born in Novy Jičín (Neutitschein), in the then German-annexed Czechoslovakia, in 1944. He studied at the German Film and Television Academy (DFFB) in West Berlin from 1966 to 1968. Farocki has directed over one hundred productions for television and cinema including children's television, documentary films, film essays, and narrative films. He has participated in many group and solo exhibitions in museums and galleries. He was a visiting professor at the University of California, Berkeley from 1993 to 1999, a guest professor at the Academy of Fine Arts in Vienna since 2004, and a full professor since 2006. Farocki lives in Berlin.

Interface (Schnittstelle)

In Interface (Schnittstelle) Farocki reflects upon his manner of working at the editing table, where image and text, inseparable elements, cross one another.

Who is the man we see in this work?

The word Schnittstelle means “video editing room”, do you know in which language? What other languages are used in this work?

Why is it shown on two screens?

What is the difference in what is shown on the left screen and right screen?

What similarity is there between what is said on the left screen and right screen?



1952
Sláta Dudow:
Frauensicksale

1964
Michelangelo
Antonioni:
Il Deserto Rosso

1968
Jacques Willemont:
La Reprise du
travail aux usines
Wonder

1981
Jean-Marie Straub
and Danièle Huillet:
Trop tôt, trop tard

1987
elkosta:
Durchfahrtssperre
DSP

2000
Lars von Trier:
Dancer in the Dark

Farocki collected and installed different cinematic versions of workers leaving a factory, from the original silent version(s) by the Lumière Brothers to an industrial advertising campaign. Workers are streaming out of factories on several monitors simultaneously: from different eras and in different cinematic styles.

Where are these workers going?

1. Into the streets, back to their homes.
2. They were dismissed from their jobs.
3. Into the art space, where the work is installed.

i Did you know that the Beirut Art Center was a factory before it was converted into an exhibition space in 2009. What do you think was made here? What shows that it was a factory?



Based on Farocki's style of work, draw two images in the right and left boxes above, then write a comment in a one line sentence

Interface (Schnittstelle) reflects Farocki's documentary work style, where the artist prefers to work with existing images rather than creating new images, including the images he had created in his earlier work. His re-analysis of the creation of moving images looks into the principles according to which they emerge and are arranged in the editing room.

When it comes to social conflict, the setting at the factory gates is significant

In 1995, the ruin of the former Lumière factory was declared a historical monument and developed into a site of culture. This factory, which used to produce photographic film, is today a cinema, and the workers who left the factory in 1895 have today been recaptured on the screen of the cinema within the same space.

What do you see in this film?

What links this film to the other films in this work?

When it comes to the private life of a film's character, the factory is relegated to the background

True or False

Factories are no longer the mass-employers that they once were, but they still exist, and people still work in them.

Durchfahrtssperre (Vehicle Barriers) is the only film in this installation that does not show a worker.

It is necessary that we identify the borrowed film sequences and their sources in order to understand the work of Harun Farocki.

Since the world is saturated with images, we will continue to encounter a repetition of the same narratives and images.

The invention of cinema symbolically marks the start of the exodus of workers from industrial modes of production.



In this installation On _____ of Griffith's Films, Farocki elaborates on _____ from D.W. Griffith's film Intolerance (1916). One of the sequences shows a _____ between a man and a woman, filmed and edited as shot and _____ shot. Farocki illustrates this dialogue by separating the shot and counter shots as sequences on two _____.



Serious Games 1: Watson is Down

The first piece explores the use of computer animation and video game technology to train soldiers by simulating combat situations in realistic settings based on actual landscape coordinates and satellite data. The second acts as a tool for therapeutic treatment by allowing individuals to re-experience previous combat trauma by virtually reliving the events.

Why do you think they are called Serious Games?

What is the relationship between what is on the right and on the left in the work Serious Games 1: Watson is Down?

There are many soldiers on the right screen. What do you think they are doing?

What happens to the soldier that appears on top of the tank in the video on the left? Can you guess his name?



Serious Games 3: Immersion

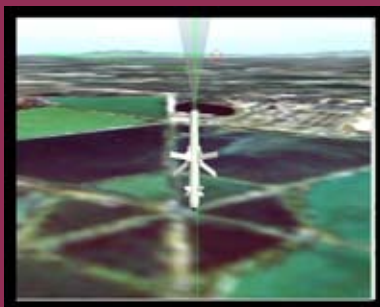
What makes the camera/shot move in the left screen of Serious Games 3: Immersion?

Where does this soldier imagine himself to be?

Which war is this soldier talking about?

What do you think is the difference between the making of the work Serious Games 1: Watson is Down and Serious Games 3: Immersion? What different stages do they represent?

Do you think that these are actors or real soldiers? Why do you think that?



The installation Eye/Machine III (2000) demonstrates how the prolific spread of imaging and simulation technologies has neutralised war and the possibilities for resistance. Recycled imagery shows virtual humans murdered by military simulators as mere pixels on a screen. By extension actual victims of war killed by the impersonal push of a button are dehumanised before death by the war machine's pixilation. Today, we see such images on TV news. Were these images made for the human eye or to be read by a machine?

Write a question that you would ask Harun Farocki

What is the medium of the works in this exhibition?

How many works are there?

Write down the title of the show

How does the title of the exhibition relate to the works it shows?

How do you feel about Harun Farocki's work? Do you feel you have learnt something new?
