

Point

7 Films: Harun Farocki

15 December 2012 – 15 February 2013

	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
11:00	Inextinguishable Fire, 1969, 25 mins	How to Live in the German Federal Republic, 1990, 83 mins	A Day In the Life of A Consumer, 1993, 44 mins	Videograms of a Revolution, 1992, 106 mins	
11:30	Workers leaving the Factory, 1995, 36 mins				
12:00	Inextinguishable Fire, 1969, 25 mins		A Day In the Life of A Consumer, 1993, 44 mins		Images of the World & The Inscription of War, 1988, 75 mins
12:30	Workers leaving the Factory, 1995, 36 mins				
13:00	Inextinguishable Fire, 1969, 25 mins	As You See, 1986, 72 mins	A Day In the Life of A Consumer, 1993, 44 mins	Videograms of a Revolution, 1992, 106 mins	
13:30	Workers leaving the Factory, 1995, 36 mins				Images of the World & The Inscription of War, 1988, 75 mins
14:00	Inextinguishable Fire, 1969, 25 mins		A Day In the Life of A Consumer, 1993, 44 mins		
14:30	Workers leaving the Factory, 1995, 36 mins				
15:00	Inextinguishable Fire, 1969, 25 mins	How to Live in the German Federal Republic, 1990, 83 mins	A Day In the Life of A Consumer, 1993, 44 mins	Videograms of a Revolution, 1992, 106 mins	Images of the World & The Inscription of War, 1988, 75 mins
15:30	Workers leaving the Factory, 1995, 36 mins				
16:00	Inextinguishable Fire, 1969, 25 mins		A Day In the Life of A Consumer, 1993, 44 mins		
16:30	Workers leaving the Factory, 1995, 36 mins				
17:00	Inextinguishable Fire, 1969, 25 mins	As You See, 1986, 72 mins	A Day In the Life of A Consumer, 1993, 44 mins	Videograms of a Revolution, 1992, 106 mins	

7 Films: Harun Farocki

15 December - 15 January 2013

Videograms of a Revolution The autumn of 1989 is fixed in our memories as a series of visual events: Prague, Berlin, Bucharest. Judging by the images, history had returned. We were watching revolutions. And it was Romania, with its unity of time and place, which delivered the most complete scenario of revolution. Everything happened in just ten days and in just two cities: the uprising of the people, the overturning of power, the execution of the rulers. After initial disturbances in Timisoara, where the government was still able to isolate the city, the final overthrow took place in Bucharest: in the capital and in front of the cameras. For here, the television station was occupied by demonstrators, stayed on air for around 120 hours and so established a new historical site: the television studio. In addition, the events were recorded by amateur video enthusiasts and cameramen from the state film

industry. There may just have been a single camera daring to record events at the outset of the uprising, but there were a hundred filming the following day. Between 21st December 1989 (the day of Ceausescu's last speech) and 26th December 1989 (the day of the first television reports of his trial) cameras at all the most important locations in Bucharest captured the events almost in their entirety. We have gathered all these various recordings together in order to reconstruct the visual chronology of these days. The aim was to disentangle the mass of images and to arrange sequences in such a way as to suggest that for five days, one was moving from camera to camera on one and the same reel of film. Andrej Ulica, co-director

Workers Leaving the Factory

Workers Leaving the Factory - such was the title of the first cinema film ever shown in public. For 45 seconds, this stillexistant sequence depicts workers at the photographic products factory in Lyon owned by the brothers Louis

and Auguste Lumière hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. Only here, in departing, are the workers visible as a social group. But where are they going? To a meeting? To the barricades? Or simply home? These questions have preoccupied generations of documentary filmmakers. For the space before the factory gates has always been the scene of social conflicts. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema. In his documentary essay of the same title, Harun Farocki explores this scene right through the history of film.

Inextinguishable Fire The film is a remarkable document from the history of German cinema in particular and international political cinema more generally. (...) It is also remarkable for its mode of enunciation: ostensibly a film about napalm, the film shuns, as Farocki's opening remarks announce, any direct imagistic representations

of the effects of napalm on its human victims; it only barely portrays its uses in Vietnam. It shies away from spectacularly portraying human suffering "and turning it into kitsch" as Farocki will remark in a very different context in his 1998 *Images of the World and the Inscription of War*, 1988). Instead the film focuses on the production process of napalm in the United States by restaging this process with the barest of Brechtian cinematic means.
Christopher Pavsek

Images of the World and the Inscription of War The vanishing point of the conceptual image of the 'blind spot' of the evaluators of aerial footage of the IG Farben industrial plant taken by the Americans in 1944. Commentaries and notes on the photographs show that it was only decades later that the CIA noticed what the Allies hadn't wanted to see: that the Auschwitz concentration camp is depicted next to the industrial bombing target. (At one point during this later investigation, the image of an experimental wave

pool - already visible at the beginning of the film - flashes across the screen, recognizably referring to the bidding of the gaze: for one's gaze and thoughts are not free when machines, in league with science and the military, dictate what is to be investigated. Farocki thereby puts his finger on the essence of media violence, a "terrorist aesthetic" (Paul Virilio) of optic stimulation, which today appears on control panels as well as on television, with its admitted goal of making the observer into either an accomplice or a potential victim, as in times of war.
Christa Blümlinger

How to Live in the German Federal Republic The impression that slowly accumulates in *How to Live in the German Federal Republic* is one of a collective bound together not so much by the libidinal energies of nationalism - which would soon be prominently on display in the wake of German reunification - but rather by a series of praxes that are eerily similar in the very manner they

are learned, staged, and performed. *How to Live in the German Federal Republic* provides an image of a human collective devoid of any spontaneous or natural in any emphatic sense: all activity is product of a form of constant training. Christopher Pavsek

As You See The wide-ranging film essay *As You See* continues Farocki's concern for the links between technology and warfare, tracing the ways that engineering advances have brought increasing automation and mechanization to physical labor and warfare, formerly the exclusive province of the body. A key sequence involving the dubbing of a porn film implies that this mechanization extends to another bodily province-sexuality itself. *As You See* plays the foundation for Farocki's later essay films to come by bringing together little-known fragments of history with sharp interviews and extended observational sequences.

A Day In the Life of a Consumer In this film Harun Farocki plunders 40 years of advertising films, which he orchestrates to constitute an ironic 24 hours in the life of typical consumer. Mixing different colours, periods, various "ideologies of well being" to hold up a mirror up to our times, values, worries, hopes. This collage of "beautiful images", gleeful and chaotic, deconstructs not only the domestic reference points which punctuate our daily life, but also gives full rein to an off-beat humour in the tradition of Brechtian distanciation.