

Arbeiter verlassen die Fabrik in elf Jahrzehnten / Workers Leaving the Factory in Eleven Decades, 2006

12 channel video installation, 36 min. (loop), video b/w & color, sound. Ed. 5/5

Idea and realization: Harun Farocki.

Collaborator: Jan Ralske.

ENG

The installation of scenes from throughout film's history of workers leaving the factory, is displayed on twelve monitors simultaneously. In cinematography, perception and concept diverge. Indeed history's first film, Lumière's "La sortie des usines Lumière", shows a building that doesn't look like a factory at all. It looks more like a farm. When it comes to social conflict, the show place "in front of a factory", is very significant; when it comes to a private life of a film's character, which really only begins after work, the factory is relegated to the background. In Fritz Langs "Clash by Night" (1952), one sees Marilyn Monroe on the assembly line, coming out of the factory, and one hears her talking about it. But the existence of factories and movie stars are not compatible. A movie star working in a factory evokes associations of a fairy tale in which a princess must work before she attains her true calling. Factories - and the whole subject of labor - are at the fringes of film history.

Harun Farocki, 2006

CAST

La instalación de escenas de trabajadores saliendo de la fábrica a lo largo de la historia se muestra simultáneamente en doce monitores. En cinematografía, percepción y concepto divergen. En realidad la primera película de la historia, "La sortie des usines Lumière", presenta un edificio que no se parece a una fábrica en nada, recuerda más a una granja. Cuando se trata de conflicto social, el lugar "delante de una fábrica" es muy significativo; cuando se trata de la vida privada de un personaje, cuando realmente sólo empieza después del trabajo, la fábrica es relegada a un segundo plano. En "Clash by Night" (1952) de Fritz Langs, uno ve a Marilyn Monroe en una cadena de ensamblaje, saliendo de la fábrica, y se la escucha hablar de ello. Pero la existencia de fábricas y estrellas de cine no es compatible. Una estrella de cine trabajando en una fábrica evoca asociaciones de cuento de hadas donde la princesa tiene que trabajar antes de atender a su verdadero rol. Fábricas- y todo el tema del trabajo - están en los márgenes de la historia del cine.

Harun Farocki, 2006

Selected scenes by monitors (total:12)

The first film in the history of film: Auguste and Louis Lumière, *La Sortie de l'usine Lumière à Lyon*, France 1895 42 sec (first monitor)

The reappearance of this motif in eleven decades of cinema:

1–5: silence / 6–11: sound (headphones)



First decade (1895–1904): Gariel Veyre, *Sortie de la briqueterie Meffre et bourgoin à Hanoi*, Francia 1899, 42 seg.



Second decade (1905–1914): technicians, probably in Moscow, 1912, 58 seg. (fragment)



Third decade (1915–1924) : D. W. Griffith, Intolerance, USA 1916, 2.30 min (fragment)



Fourth decade (1925–1934) : Fritz Lang, Metropolis, Germany 1926, 1.40 min (fragment)



Fifth decade (1935–1944): Charles S. Chaplin, Modern Times, USA 1936, 42" (fragment)



Sixth decade (1945–1954): Slatan Dudow, *Frauenschicksale*, RDA 1952, 33". (fragment)



Seventh decade (1955–1964): Michelangelo Antonioni, *Deserto Rosso*, Italy 1964, 4'45" (fragment)



Eighth decade (1965–1974): Jacques Willemont, *La reprise du travail aux usines Wonder*, France 1968, 9'33" (fragment)



Ninth decade (1975–1984): Jean-Marie Straub, Danielle Huillet, *Trop tôt, trop tard*, France/Germany 1981, 10' 15" (fragment)



Tenth decade (1985–1994): *Durchfahrtssperren DSP®*, commissioned *elkostar®*, Germany, 1987, 1'11" (fragment)



Eleventh decade (1995–2004) : Lars von Trier, *Dancer in the Dark*, USA 2000, 1'47" (fragment)





Exhibition view: Harun Farocki. One Image doesn't take the place of the previous one. Curator: Michèle Thériault. Leonard & Bina Ellen Art Gallery, Montréal.



View Installation: Image Works Harun Farocki, 2011. Beirut Art Center. Photo: Agop Kanledjian.