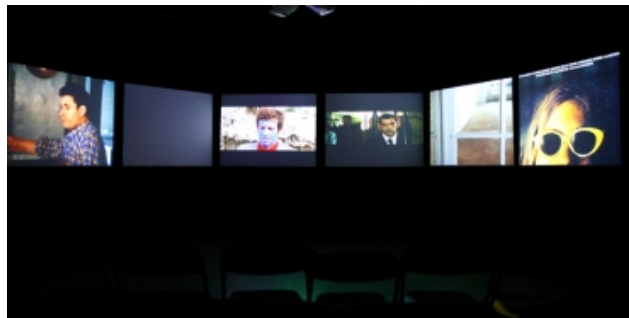


HARUN FAROCKI & ANTJE EHMANN

MEN IN TROUBLE

18.11.18 > 11.01.19

Opening: Sunday 18th of November @ 12 pm



Over the course of their long-term collaboration Antje Ehmann and Harun Farocki were montage artists with a passion for cinema. With the landmark exhibition *Cinema like never before* (Generali Foundation, Vienna, 2006; Akademie der Künste, Berlin, 2007), they sought to create a third space beyond the museum and the cinema. They reconceived the museum “as a cutting room, a laboratory for cinema,” working towards “an exhibition in which images comment upon, transform and translate images.”¹ Already in these earlier days of their collaboration they thematized archetypes and recurring patterns in film history and examined the determinants and perception conditions of cinema.

The exhibition *Men in trouble* continues this endeavor in order to think about and work with moving images as they migrate from cinema to gallery or museum spaces. For this project, the leading motif in question is the representation of the male crisis in cinema (history). Ehmann and Farocki dissect the logic of cinema in works like *Dubbing* (2006), where one can see the troubled Robert de Niro (in the film *Taxi Driver*, by Martin Scorsese, 1976), acting out his infamous scene in front of the mirror – “Are you talking to me?” dubbed in many different languages and presented in a loop.

In the six-channel-piece *Feasting or Flying* (2008), Farocki and Ehmann focus on suicides of male protagonists in fiction films: Ferdinand's in *Pierrot le fou*, Kurt Cobain's in *Last Days*, Yukio's in *Mishima: A Life in Four Chapters*, or that of Peter Lorre's Dr. Karl Rothe, alias Dr. Neumeister, in *The Lost one*. As Elisa Arca acutely observes of this work: “Although the narrative occupies an important role, the artists leave no room for pathos, or for identification with the characters and even less for curiosity about the motivations of the characters or the gruesome details of how they committed their respective suicides. All information is available to the viewer. As the stories come to an end, the screen turns red, like it was a video game. There is something strangely playful (and a little twisted) in the device created by Farocki and Ehmann, that goes beyond the cinematic trivia, and makes the spectator's tension grow: in what screen will the next suicide take place? It is difficult to imagine a form of montage that more effectively demystifies suicide than this one.”²

And indeed as *Feasting or Flying* alludes to the statement: “Some dissect a bird in order to eat it, other in order to discover how to fly” – this work is not driven by the need to identify, but by the need to understand (cinema), and why it sometimes makes us fly.

Moving from the gallery space to the mini-cinema area in the gallery's cellar, the visitor encounters Dr. Neumeister once again in the mentioned film, starring in *Feasting or Flying*, presented in the gallery space. In 1983 Harun Farocki and Felix Hoffmann decided to research the life and career of Peter Lorre in order to make a film about this outstanding actor and director *Der Verlorene* (*The Lost One*, 1951) is the first and only film that Lorre wrote, directed and starred in as the main actor. Farocki's and Hoffmann's film *The Double Face of Peter Lorre* (1984) is not only a wonderful documentary film, but in context of *Men in trouble*, it can serve as a single case study of all the troubled men (in cinema) you will meet in the exhibition.

¹ Antje Ehmann, *Harun Farocki, Kino wie noch nie*. Verlag der Buchhandlung Walther König, Cologne, 2006. p. 17.

² Elisa Arca, *Mit Anderen Mitteln – By Other Means*. Desistfilm, February 5th, 2018: <http://desistfilm.com/mit-anderen-mitteln-by-other-means-by-harun-farocki/>

Presented works:**Fressen oder Fliegen | Feasting or Flying, 2008**

Installation for six screens

by Antje Ehmann and Harun Farocki

Editor, idea, research: Antje Ehmann

Commissioned by HAU. Hebbel am Ufer, Berlin

with the support of Siemens Arts Programm, Hauptstadtkulturfonds, Berlin

6 Videos, (Mini-DV) b/w & col., sound, total 24. min. (Loop)

Synchronisation | Dubbing, 2006

Installation for one flat screen

Idea and realization: Antje Ehmann and Harun Farocki

Research: Matthias Rajmann

Video, col., sound, 3 min. (Loop)

Peter Lorre – Das doppelte Gesicht | The Double Face of Peter Lorre, 1985

Director, scriptwriter, commentary: Harun Farocki & Felix Hofmann

Cinematographer: Wolf-Dieter Fallert, Ingo Kratisch

Animation Camera: Ronny Tanner

Sound: Klaus Klingler, Gerhadt Metz

Production: Harun Farocki Filmproduction, Berlin-West for WDR, Cologne

16mm, col., b/w, 59 min.

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Antje Ehmann (b.1968, Gelsenkirchen, Germany) is an author, curator and video artist based in Berlin. Amongst her most recent curatorial projects we find *Harun Farocki. What ought to be done. Life and work*, (with Eunhee Kim), National Museum of Modern and Contemporary Art, Seoul, South-Korea, 2018, *Harun Farocki Retrospective* (artistic director, with Marius Babias, Berlin 2017, *By other Means* (with Carles Guerra), NBK, Berlin 2017, *Harun Farocki. Empathy* (with Carles Guerra), Fundació Antoni Tapies, Barcelona 2016, *Harun Farocki. What is at Stake* (with Carles Guerra), Institut València d'Art Modern, Valencia 2016, *Labour in a Single Shot*, Venice Biennale, Venice 2015 (and in many other cities world wide), *Harun Farocki. 4 films from 1967-1997. An Homage*, àngels barcelona 2014, *Harun Farocki. 22 films*, (with Stuart Comer & Kodwo Eshun), Tate Modern, London, 2009. Her artistic projects include *How shall I name what I am missing?* (with Jan Ralske), Forum Expanded 2015, *War Tropes* (with Harun Farocki), Gorki Theater, Berlin 2011, *Feasting or Flying* (with Harun Farocki), Moderna Galerija Ljubljana, Ljubljana, 2009.

As an author her publications include, *Harun Farocki, 10, 20, 30, 40. Fragment einer Autobiographie* (with Marius Babias), Berlin 2017, *Harun Farocki, Lo que está en juego* (with Carles Guerra), Institut Valencià d'Art Modern, 2016, *Harun Farocki, Another Kind of Empathy* (with Carles Guerra), Cologne 2016, *Serious Games. War – Media – Art* (with Ralf Beil), Ostfildern 2011, *Harun Farocki. Against What? Against Whom?* (with Kodwo Eshun), Cologne 2009, *Amos Gitai. News from Home* (with Katharina Fichtner & Anselm Franke), Cologne 2006, *Geschichte des Dokumentarischen Films in Deutschland, Vol. 2, Weimarer Republik* (with Jeanpaul Goergen & Klaus Kreimeier), Stuttgart 2005.

Harun Farocki (1944, Novy Jicin- Berlin, 2014). Harun Farocki was a filmmaker, media artist and theorist. He was born in Novy Jicin in 1944, in what is today the Czech Republic and he died in Berlin in 2014. After Farocki studied at the Deutsch Film-und Fernsehakademie Berlin (DFFB) from 1966 to 1968, he worked in film and TV productions as a freelance. Farocki started his film career in 1960s, a period of political modernism and radical avant-garde. He received international attention after Cahiers du Cinema covered him under the title of Who is Farocki? in 1975. Some have called him 'Germany's best-known unknown filmmaker' since his works had been introduced mostly in German speaking area. Farocki's works treat a wide spectrum of subjects such as film, videotapes, multimedia installation, and so on. Farocki's works are constant conversations with images, with image making, and with the institutions that produce these images. As he once said: "My films are made against the cinema and against television," he maintains a critical stance toward all media capable to create images. Although most of his works are within documentary category, Farocki provides various debates rather than conventional documentary forms for objectivity.

The work of the artist and film-maker has had a decisive influence on the history of the political film since the late 1960s. Besides over 100 productions made for television and cinema, Farocki – as long-time author and editor of the magazine Filmkritik, curator, and visiting professor in Berkeley, Harvard and Vienna – has conveyed his reflections on the relation between society, politics and the moving picture. His huge significance for the visual arts is reflected in retrospectives of his films in institutions such as Centre Pompidou/Paris, Institut Valencià d'Art Modern, Fundació Tàpies/Barcelona and the Tate Modern/London, as well as in solo exhibitions at MUMOK/Vienna, Jeu de Paume/Paris, Museum Ludwig/Cologne, Kunsthau/Bregenz and more recently at MUAC/Mexico and the Hamburger Bahnhof in Berlin. In 1997 and 2007 Farocki took part in the dOCUMENTA in Kassel, as well in the Venice Biennale (2013 and 2015). His work sets out a constant research on the conditions of production of the audiovisual image, visual resources and narratives, and the subtexts contained in the production and distribution of moving images.

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