

## Harun Farocki

04.12.07 > 26.01.08

**Àngels Barcelona** presents 2 installations by **Harun Farocki**, artist and cinematographer based in Berlin.

Farocki's work, operating outside the labels and categories established in cinematography, investigates themes such as consumerism, war, the politics of the image, the possibilities of editing... In words of the critic Thomas Elsaesser: "Farocki's films are a constant dialogue with images, with image making, and with the institutions that produce and circulate these images."

The installations **On Construction of Griffith's Films** (9', 2006) and **Counter-Music** (23', 2005) are each composed by two synchronized projections which make use of found footage, edited in order to produce a re-constructed reality. Farocki uses video-installation to deconstruct film and plants questions regarding the use of images and the position of the spectator in relation to them.

**On Construction of Griffith's Films** uses a sequence from the film *Intolerance* (1916) by D. W. Griffith that shows a dialogue between a man and a woman, filmed and edited as shot and counter shot. Farocki reproduces the shot on two monitors to reveal its narrative character and to facilitate an analysis of the original work. The narrative use of shot / counter shot, an over-saturated norm for depicting dialogue in film, was novel when it premiered in *Intolerance*. A few years earlier Griffith had still used tracking shots to tell his stories. In *The Lonedale Operator* (1911) cuts were only made when the scene changed; a cut in the movie's story line. In *Intolerance*, film achieved a superior level of independence.

**Counter-Music** is an installation consisting of two synchronized screens and proposes a new meditation on the status of images. It builds a dialogue between sequences extracted from a film by Dziga Vertov, industrial images, and footage from surveillance cameras. In the words of the artist, "This piece pretends to confront images from distinct origins and operates like a transversal montage that superimposes itself upon the montage of the cinematic mode."

**Harun Farocki** (Nový Jicin (Neutitschein), Czech Republic, 1944)

Attended the Deutsche Film und Fernsehakademie in Berlin (1967-68) and was visiting professor at the University of California, Berkeley (1993-1999). He has made more than 100 feature films, documentaries, essay films, political "agitation" videos, educational videos, and video installations. His work raises questions about issues that range from political and social themes to the theory of film within the field of art. Farocki has also worked in television and as editor of the magazine *Filmkritik*. His work has been shown regularly in institutions since 1995 (Centre Pompidou of Paris, Generali Foundation or Museum Moderner Kunst Stiftung Ludwig Wien, etc.) In addition, he has participated in the Kassel documenta (X and XII) or BIACS (II) of Seville.

More information at: [www.angelsbarcelona.com](http://www.angelsbarcelona.com)