



Harun Farocki

Harun Farocki



Harun Farocki:

Harun Farocki Thomas Elsaesser, 2004 Filmmaker film essayist installation artist writer the Berlin artist Harun Farocki has devoted his life to the power of images Over the thirty plus years of his career Farocki has explored not the images of life but rather the life of images that surrounds us in newspapers cinema books television and advertising Harun Farocki examines from different critical perspectives his vast oeuvre which includes three feature films critical media pieces children's television features learning films in the tradition of Brecht and installation pieces Interviews a selection of Farocki's own writings and an annotated filmography complete a valuable biography of this pioneering artist and his legendary career

Harun Farocki Harun Farocki, 2018 **Harun Farocki** Nora M. Alter, 2024-06-25 Harun Farocki was one of the world's most celebrated experimental filmmakers at the time of his death in 2014 In a career spanning over fifty years the German artist produced more than one hundred works including political cinema nonfiction film and video and art installations which have been exhibited globally After his early politically engaged films in Super 8 and 16 mm Farocki spent many years making independent films and commissions for German public television In the last phase of his career he transitioned to creating digital and multichannel installations He also collaborated with the director Christian Petzold on a dozen films In addition to his prolific media making career Farocki was an incisive critic and editor This groundbreaking book is an incisive and comprehensive analysis of Farocki's oeuvre shedding new light on his media experimentation and writings across platforms and venues Nora M Alter examines how Farocki's work investigates film and media images their history nature manipulation changing function and strategic use Focusing on interconnected ideas surrounding labor critique and war she shows how his politically committed art is informed by pedagogical strategies that drive viewers to perceive how the media world they inhabit functions Alter also argues that Farocki's career provides a lens on the history of avant garde and experimental filmmaking amid shifts in materials and exhibition platforms Tracing the transformations of Farocki's artistic practice and thought this book offers new insight into the body of work of one of the most significant media makers of the late twentieth century **Harun Farocki** Neil Christian Pages, 1991 **Harun Farocki, Against What? Against Whom?** Nora M. Alter, 2009 Against What Against Whom is a monograph about the author film maker and video artist Harun Farocki It's the first book about Farocki that is neither a purely academic publication nor an exhibition catalogue it brings together the most diverse of themes tonalities and approaches alongside a complete filmography and list of installations there are 21 contributions that take a discursive or use drawings to look at Farocki's complex oeuvre Additionally there are two key Farocki texts previous reflections on his film and video work and a new text he has written especially for this book which begins quite biographically and underhandedly becomes a short history of the making of films and art in West Germany over the past 40 years The themes discussed are as varied as the authors involved with much focus on individual Farocki films beginning with the early political Marxist educational films via his cinema direct films and his essay films that have become

classics in the meantime up To The films and installations which For The most make use of found footage of the most varied types of image such as amateur recordings archive pictures surveillance images technical images and computer animations English text *Zur Ansicht: Peter Weiss* Harun Farocki,2016 Harun Farocki Harun Farocki,2001 **A Companion to Contemporary Documentary Film** Alexandra Juhasz,Alisa Lebow,2020-06-03 A Companion to Contemporary Documentary Film presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers with each thematic grouping of essays sub edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film the planet migration work sex virus religion war torture and surveillance Considers a wide diversity of documentary films that fall outside typical canons including international and avant garde documentaries presented in a variety of media **Harun Farocki** , **Harun Farocki** ,2009 *Harun Farocki* ,2016 *Cinema and Surveillance* Martin Blumenthal-Barby,2024-06-03 Cinema and Surveillance The Asymmetric Gaze shows how key modern filmmakers challenge and disturb the relation between film and surveillance medium and message Assembling readings of films by Harun Farocki Michael Haneke and Fritz Lang the book considers surveillance in such different domains as urban life religious doctrine and law enforcement With surveillance present in the modern world as both a technological phenomenon and a social practice the author shows how cinema as a visual medium presents highly sophisticated analyses of surveillance He suggests that surveillance is less an issue to be tackled from a secure spectatorial position than an experience to be rendered an event to be dealt with Far from offering a general model of spectatorship the book explores how narrative moments of surveillance are complicated by specific spectatorial responses In its intersection of well known figures and a highly topical issue this book will have broad appeal especially but not exclusively among students and scholars in film studies media studies German studies European studies art history and political theory **Harun Farocki Diagrams** Benedikt Reichenbach,2014 This publication maps a visual approach to one of the world s foremost documentary and essay filmmakers Harun Farocki Unlike the many other more theoretical publications about his work this book operates with still images beyond an illustrative or documentary purpose By means of repetition interruption and displacement the configurations pursue specific movements within each film taking into account mechanisms of order and open endedness that are characteristic for Farocki s work in general This book traces the dynamics in ten of Farocki s films and presents them along with each film s complete commentaries dialogues and intertitles celebrating their major critical gesture the exposition of mediality *Speaking about Godard* Kaja Silverman,Harun Farocki,1998-07 A filmmaker and a film theorist construct a dialogue around a close reading of eight Godard films in chronological order beginning with *My Life to Live* 1962 and ending with *New Wave* 1990 Their close reading follows the unfolding of the films as if the two were sitting at

a flatbed with the benefit of a filmmaker's eye for the formal issues of shooting and editing and a theorist's attention to the relations of text and interpretation Includes bandw photos Annotation copyrighted by Book News Inc Portland OR *The Financial Image* Alasdair King, 2023-12-28 *The Financial Image* Finance Philosophy and Contemporary Film draws on a broad range of narrative feature films documentaries and moving image installations in the US Europe and Asia Using frameworks from contemporary philosophy and critical finance studies the book explores how contemporary cinema has registered recent financial and economic issues The book focuses on how filmmakers have found formal means to explore celebrate and critique the increasingly important role that the financial sector plays in shaping global economic political ethical and social life **Invisibility in Visual and Material Culture** Asbjørn Grønstad, Øyvind Vågnes, 2019-06-01 The essays in *Invisibility in Visual and Material Culture* contribute pioneering and revelatory insights into the phenomenon of invisibility forging new and multi disciplinary approaches at the intersection of aesthetics technology representation and politics Importantly they acknowledge the complex interaction between invisibility and its opposite visibility arguing that the one cannot be fully grasped without the other Considering these entanglements across different media forms the chapters reveal that the invisible affects many cultural domains from digital communication and operative images to the activism of social movements as well as to identity race gender and class issues Whether the subject is comic books photographic provocations biometric and brainwave sensing technologies letters or a cinematic diary the analyses in this book engage critically and theoretically with the topic of invisibility and thus represent the first scholarly study to identify its importance for the field of visual culture

Memory and Intermediality in Artists' Moving Image Sarah Durcan, 2020-10-19 This book addresses the preoccupation with memory in contemporary artists moving image installations It situates artists moving image in relation to the transformations of digitalization as hybrid intermedial combinations of analogue film video and digital video emerge from mid 1990s onwards While film has always been closely associated with the process of memory this book investigates new models of memory in artists remediation of film with video and other intermedial aesthetics Beginning with a chapter on the theorization of memory and the moving image and the diverse genealogies of artists film and video the following chapters identify five different mnemonic modes in artists moving image critical nostalgia database narrative the echo chamber documentary fiction and mediatized memories Stan Douglas Steve McQueen Runa Islam Mark Leckey and Elizabeth Price are of a generation that has lived through the transition from analogue to digital Their emphasis on the nuances of intermediality indicates the extent to which we remember through media **Harun Farocki-Edition** , 2006 *Screening*

the Red Army Faction Christina Gerhardt, 2018-07-12 *Screening the Red Army Faction* Historical and Cultural Memory explores representations of the Red Army Faction RAF in print media film and art locating an analysis of these texts in the historical and political context of unfolding events In this way the book contributes both a new history and a new cultural history of post fascist era West Germany that grapples with the fledgling republic's most pivotal debates about the nature of

democracy and authority about violence its motivations and regulation and about its cultural afterlife Looking back at the history of representations of the RAF in various media this book considers how our understanding of the Cold War era of the long sixties and of the RAF is created and re created through cultural texts New German Cinema and Its Global Contexts Marco Abel,Jaimey Fisher,2025-01-14 Contributors explore these films transnational circuits of production distribution and exhibition as well as how the films were made and received thereby inviting us to reexamine the roots of what New German Cinema was and imagine what it might yet become

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