

ZINE04

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INTRODUCTION: GENEALOGIES OF LEARNING

Ricardo Matos Cabo

Elías Querejeta Zine Eskola

This current issue of *ZINE* is part of a broader research into film education and pedagogy launched and supported by the postgraduate film school Elías Querejeta Zine Eskola (EQZE). EQZE is currently working, in collaboration with Medialab Tabakalera, on the conceptualization of the project Z-A (Filmmaker's Archive), which aims to create a documentation centre focusing on the poetics of film, this is, on the theorisation of cinematographic practice with a focus on experiences of cinema transmission and pedagogy. The most visible part of it so far has been the work done on the lecture and teaching tapes recorded by Soviet Russian writer, director and film theorist Andrei Tarkovsky between 1975 and 1981, which have been partially transcribed and translated by the school and have inspired two public programs held in December 2017 and May 2018.¹ On academic year 2020–2021, as part of the larger Z-A initiative, we began a new strand of research in the form of the project *Genealogies of Learning: Film Education, Pedagogies, and Methodologies*.² Throughout the first year of the project, we have worked with a small group of seven students in organizing a series of seminars and readings that explored how film has been taught in mainstream schools as well as in alternative educational contexts throughout history.

Drawing on our own experiences at EQZE, we wanted to take a step back to ask some fun-

damental questions about the necessity, ideas, aesthetics, and practice of film education.

We were inspired by examples found in the practice of radical pedagogy and knowledge production that would offer alternatives to more stable and conventional structures. Each student contributed to opening the research field, responding to their interests and background. We read texts that originate from the tradition of radical pedagogy in the artistic field, but especially in the social sphere. We have looked at what film pedagogy has been in settings such as film and art schools, and how more radical educational experiments have developed in the context of emancipatory social movements, as well as how they have attempted to destabilize more conventional approaches. Most importantly, we have focused on radical, collective, intersectional, and transnational pedagogies that combine film and political practice throughout history, sometimes short-lived but with lasting impact. We have not focused on a singular perspective or research approach. The study of pedagogy and film, especially from the perspective we were interested in, is not a simple one to research or reconstruct. Often, these are overlooked practices at the nexus of various political, cultural, and technological discourses, and their study depends on sources that must be reconstructed in original ways by piecing together oral testimonies, personal notes, existing curricula, or other materials. The research methods were at the heart of our inquiry and are reflected in the three texts included in this issue.

Just as the recent study of the history of film curation is helping us uncover some blind spots in film history, we thought that a closer look at the history of film education would reveal lost yet important “past futures” that we could investigate. We wanted to think about how the field of education could open productive spaces for imagining other forms of engagement and contribute to rethinking current infrastructures. We ex-

¹ See <https://www.zine-eskola.eus/en/acciones-de-investigacion/0013-lecciones-perdidas-de-andrei-tarkovski>

² See <https://www.zine-eskola.eus/en/proyectos-de-investigacion/0021-genealogies-of-learning>

plored past and current pedagogical strategies as alternatives for creating new forms of agency through education. Several questions arose about the role of imagination in film and video pedagogy, its relationship to technology and culture, and the need to engage, improve, and reform decolonial and intersectional film practices.

The three texts in this issue of the journal highlight just some of the paths taken during the school year. They seek to uncover histories of education and experimental pedagogy and reinforce the need to develop original research methods to comprehend them and restore their potential. Following the structure of previous issues of *ZINE*, the number opens with a longer essay: Volker Pantenburg's text "How Farocki Taught," here in an updated version and published for the first time in English, Basque, and Spanish. Pantenburg looks at filmmaker Harun Farocki's ideas and practices of teaching over several decades at the German Film and Television Academy Berlin (dfbb). It examines how "issues of pedagogy and communication form an important, if mostly invisible, backdrop to his films, television works, video installations, and texts." In the process, the educational gesture is revealed as a central process at the heart of the filmmaker's thinking and practice. A common idea runs through the texts: pedagogy is a way of creating and making visible ways of thinking about film (and thus about the world). This is made explicit here by the didactic (or anti-didactic, as Pantenburg calls it) concept Farocki wrote about in his text *What I want to do* (ca. 1980), which we publish in this issue: "I don't want to present theories but to make my theoretical production visible."

Pursuing *ZINE*'s interest in expanding the formal boundaries of academic writing, the issue then turns to two shorter, freer contributions that focus on recent or ongoing research processes and experiences. The text written by Brighid Lowe and Henry K. Miller, and the documents they selected, some of

which are reproduced here for the first time, provide insight into the reconstruction of *Record of War*, an educational experiment first organized by British filmmaker and teacher Thorold Dickinson in 1937 and repeated in 1969. *Record of War* was a live projection performance in which two propaganda films of different origins about the Second Italo-Abyssinian War of 1935 were shown side by side in a double projection and compared. The conversation between Lowe and Miller revolves around the revival of Dickinson's anti-fascist experiment, which they organized in London fifty years later, in 2017. The process of reconstruction, of finding material and presenting it again, provides an opportunity to reflect on the innovation that underlies such a work. The fascinating passages between the various re-enactments of this work (1937-1969-2017) raise interesting questions about how to access these histories. They require a technological knowledge and diligence in reconstruction, which is tested in a practical way using projection. This work also sparks interest in examining the history of the use of the editing table and editing lessons as a critical process of teaching, comparing, and formulating ways of thinking about images and sounds. This reconstruction is only a small part of an ongoing rich investigation by the authors into Britain's first university film department, established in the 1960s at the Slade School of Fine Art, part of University College London.

Isabel Seguí's text introduces us to the lesser-known story of the Taller de Cine Minero, which took place in 1983 at the Talamayu mine in Atocha, Bolivia, in the department of Potosí. Her essay highlights the collective moment of the workshop to achieve autonomy in the production of images and/or to retrieve the means of production (in different and accessible formats), based on the exchange of knowledge and the question of who has access to the technology and its use. It allows us to rethink the role of film education in considering the ways film history

should be written from the margins against and beyond fixed and stable locations, and more generally about the ways in which images have existed and circulated in the world. Seguí's approach reaffirms the plea for a new film historiography, and for another critical assessment of the archive and research methodologies, which allows for new historical narratives to emerge, that give a vital role to the work done by women and other marginalised groups, along non-Eurocentric and decolonial lines. The access to the means of production and their use in pedagogical experience contribute to rethinking the relations between forms of image-making production and direct political action, along different lines, "demystifying film production in its technological, economic, and artistic aspects," which is the focus of the text.

Biography

Ricardo Matos Cabo is an independent film programmer and researcher. Since 1999 he has programmed and organised screenings at various festivals and institutions. In Portugal he collaborated with Culturgest, DocLisboa, the Cinemateca Portuguesa – Museu do Cinema and the Serralves Museum of Contemporary Art. From 2001 until 2007 he curated the film programme of the Lisbon Biennale – experimentadesign and for four years he co-programmed Doc's Kingdom – International Seminar on Documentary Cinema. He has curated screenings at the Goethe-Institut London, the Birkbeck Institute for the Moving Image / Essay Film Festival, the Institute for Contemporary Arts [ICA], and Tate Modern. Recently he collaborated with the Courtisane Film Festival in Ghent and the Cinéma du réel / Galerie du Jeu de Paume in Paris. Among others he has organised retrospectives of the work of Peter Nestler, Raymonde Carasco and Régis Hébraud, Ogawa Shinsuke, Pedro Costa...

HOW FAROCKI TAUGHT

Volker Pantenburg

UZH - Universität Zürich

At different points in time, Harun Farocki returned to dffb (Deutsche Film- und Fernsehakademie Berlin) – the institution he had been compelled to leave in 1968 without a diploma – to teach courses on film theory and film history. Based on archival research and conversations with former students, including Christian Petzold, this article investigates the specificities of Farocki's pedagogy. Focusing on three periods (around 1970, 1980, and 1990), Pantenburg argues for the intimate relation between Farocki's filmmaking practice and his pedagogical engagement. Three main aspects are highlighted: (1) Farocki's early interest in educational film; (2) the concept of teaching as collective production (instead of distribution); (3) the essential back and forth between film projection and close examination at the editing table. The didactic impulse in Farocki's work – an aspect often remarked upon and sometimes objected to – is recognized as an inherent part of Farocki's political and aesthetic agenda.

The first version of this essay was published in German in 2016 at the website of the project "dffb-Archiv online" under the title "Wie Filme sehen. Harun Farocki als Lehrer an der dffb" [How to see films. Harun Farocki as a teacher at the dffb] (<https://dffb-archiv.de/editorial/filme-sehen-harun-farocki-lehrer-dffb>). This new version, revised by the author, is published for the first time in English and includes a new appendix with translated primary sources (Editor's note).

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The story has often been told: Harun Farocki began to study at the Deutsche Film- und Fernsehakademie (dffb) in September 1966 as part of the school's first intake. Following the visit of the Shah of Iran to Berlin, the brutal police reaction to the student protests, and the fatal shooting of Benno Ohnesorg on June 2, 1967, some of the students were rapidly politicized and the academy developed into one of the centers of the West Berlin protest movement. The occupation of the building on Theodor-Heuss-Platz in May 1968 and the subsequent conflict between students and administrators ultimately led to the expulsion of Farocki and seventeen other students (Baumgärtel 1998, 76; Tietke 2016).

Less attention has been given to Farocki's work as a teacher at the school. Like other students from the dffb's first few years—including Hartmut Bitomsky, Carlos Bustamante, Gerd Conradt, Thomas Giefer, Skip Norman, or Gisela Tuchtenhagen—the filmmaker returned as a teacher at different points in time to the institution he had been compelled to leave in 1968 without a diploma. Farocki never had a permanent position at the dffb; he was always engaged for short, if regular lectureships.¹ His teaching was one of many activities as a “small producer”—a way of life about whose precarious economic conditions just above subsistence level he wrote about in *Filmkritik* in 1973 (Farocki 1973). Contrary to what one might expect, Farocki wasn't hired to teach directing but to introduce the subject of “theory,” even though his seminars around 1980 also included short practical filmmaking exercises.

In an overview of influential teachers at the dffb, Farocki would be one name among many; similar texts to this one could be written about Hartmut Bitomsky, Helmut Färber, Frieda Grafe, or Peter Nau, but also about several others outside the *Filmkritik* cosmos.² In Farocki's case, however, teaching was very closely connected to his

other activities. Questions of pedagogy and communication form an important, although usually invisible background to his films, works for television, video installations, and texts.³ On the basis of documents from the dffb archive, supplemented by material and recollections from former students, this essay discusses some of the characteristics of Farocki's teaching and its sometimes explicit, sometimes implicit didactical premises.

1970: Educational Films, Agitation, Cybernetics

On August 1, 1970, less than two years after his expulsion in November 1968, Harun Farocki wrote to Heinz Rathsack, head of the dffb: “Dear Mr. Rathsack, I have heard that the courses for the winter semester have already been planned, but I would nonetheless like to make you a suggestion. At present, film students are mainly being trained for professional activity in journalistic or entertaining film and television,” he informs the dffb administration. “The role that film plays and will play in the educational sector is ignored. I propose giving a course in the winter semester to introduce the work with film in the educational sector” (Farocki 1970). Farocki

¹ Two different course formats can be distinguished: seminars of two to four weeks in length, from Monday to Thursday, and the weekly *Film-Historical Fridays*, where a film was projected at 2 p.m. and subsequently discussed.

² From the 1970s onward there was a continual exchange of personnel between the journal *Filmkritik* and the dffb. The authors named above are among those who regularly taught at the school.

³ This not only applies to Farocki's teaching at the dffb but also to the other important institutions where he was active, particularly for the University of California in Berkeley (1993–1999) and the Academy of Fine Arts Vienna (guest professor from 2004; head of the film class from 2006 to 2011).

also names some institutions whose activities he would like to present, including the Institut für den Wissenschaftlichen Film (IWF) in Göttingen, the Institut für Film und Bild in Wissenschaft und Unterricht (FWU) in Munich and the Institut für Unterrichtsmitschau und didaktische Forschung in Munich.⁴

Rathsack replied immediately. In a letter dated August 4, 1970 he signals his interest, but points out the organizational difficulties of incorporating such a course into the curriculum at short notice: “After first reading your suggestion I am more inclined to include this program in the spring semester. You will certainly have completed your research by then, so that we will be more able to assess which institutes are particularly important to us and the scope required for the presentation of the individual organizations” (Rathsack 1970). He would submit the suggestion to the academic committee in September. Either this didn’t occur or there wasn’t a majority for Farocki’s idea on the committee. At any rate the course didn’t take place.

Yet the educational film was a live issue at the time, and was already a matter of self-organized teaching at the dffb, as Farocki’s accompanying draft paper shows: “preoccupation with the educational film began in the previous semester, and will be continued in WS 70. I would like to contribute something practical to this aspect of the training” (Farocki 1970).⁵ Farocki is probably referring here to a seven-page position paper from the winter semester of 1969/70 by the Study Group on the Didactics of the Educational and Agitational Film that tries to combine current political work with film with traditional Marxism and cybernetic pedagogical concepts. The study group names “4 possibilities of integrating

the feed-back mechanism.” These range from the simple (1) learning from the experience of one film for the next one to (2) participation in the film by its target group or (3) its inclusion in concrete education or agitation campaigns to (4) the idea of constructing “complicated ramified programs whose progress will be determined by the answers of the addressees to test questions asked at the points of ramification.” The study group concludes: “Our practical work would have to build on a combination of these four possibilities, which can be deduced from the precepts of cybernetic pedagogy” (Studiengruppe 1969/70, 2).

Farocki’s one-page concept, entitled suggestion: a lecture course on *west german institutes and institutions concerned with educational film*, is more broadly formulated than the political-agitational aims of the study group. “what can be learned from them?” asks Farocki in reference to the institutions in mind, and outlines four different aims: 1. Getting to know the educational film’s various fields of application; 2. Study of various didactical procedures; 3. Overview of the occupational profile and qualifications; 4. Passages between educational film and general film theory. Moreover, a look at Farocki’s texts and film projects around 1970 shows that the course planned for the dffb was closely connected to his own productions. This holds particularly true for the two “educational films on political economy” made with Hartmut Bitomsky, *The division of all days* (1970) and *Something self explanatory* (15X) (1971), which adopt the genre of the didactic educational film and transform it into an instrument of Marxist instruction (Holert 2009; Farocki 2010).

Again with Bitomsky, Farocki planned not only to use film as teaching material but to direct the pedagogical impulse back to the question of the images themselves. In several documents from this time an extensive project of audiovisual education emerges that was intended to apply the tool of the educa-

⁴ All institutions devoted to the use of media in education and research [translator’s note].

⁵ As was quite common in leftist circles at the time, Farocki exclusively uses lower-case letters in this document.

tional film to the subject of cinematic enunciation. In a four-page exposé titled *Dealing with Film. A Teaching Aid for Art Education*, Bitomsky and Farocki draft a model for how pupils from the age of twelve could be introduced to the functioning of cinematic language through editing modularized 8-mm films (Bitomsky and Farocki, ca. 1970); and under the title of *AUVICO* (short for audiovisual codes) the two filmmakers conceive a multipart television series about the narrative forms, conventions, and codes of cinematic language (see Kließ 1970).

Farocki's projected lecture series points to several of the filmmaker's later projects. When, for example, he introduces the Institut für den Wissenschaftlichen Film in Göttingen and links it with the key word "encyclopedia," he obviously has the *Encyclopaedia Cinematographica* in mind, a large project started in 1952 by Gotthard Wolf which had set itself the aim, no less, of comprehensively recording and archiving all possible movement phenomena (living beings, plants, technical processes) in short documentary films. In 1972 the *Encyclopaedia* already encompassed 2,000 such films, and it is presumably a blueprint for Farocki's playful but equally encyclopedic project of an archive of filmic expressions (Farocki 2001; Ernst, Heidenreich, and Holl 2003) and the worldwide workshop series, conceived and carried out with Antje Ehmman, *Labour in a Single Shot* (2011–2014).⁶

1980: The Compound System of Work

In a survey of former students of the dffb in 1978, Harun Farocki was asked about his expectations and experiences ten years after his expulsion. Hope and disenchantment mingle in his reply: "I had assumed it would be possible, in something like a school with Brecht or Godard as its models, to become experimentally productive with variously qualified people. Instead I am alone" (Farocki 1978).

Theory enjoyed little respect in the academy at the time. Although the curriculum included a "theory phase" ("Curriculum 77/78" 1977), the primacy of political activism had provoked an increasingly aggressive attitude to the theoretical examination of film. At the occasion of a lectureship in theory in early 1978, Oimel Mai, filmmaker and teacher of camerawork at the dffb, wrote a statement in which he emphasizes the indispensability of theoretical reflection and rejects the dichotomy of theory and practice as false.⁷ He writes: "the process of increasing enmity to theory at the dffb in recent years has led to us no longer being able to discuss the reality portrayed in our films spontaneously and openly, and to having removed ourselves from reality itself and with a few exceptions being only acquainted with the area of the political documentary" (Mai 1978).⁸

⁶ Information on *Labour in a Single Shot* can be found on its extensive website. URL: <http://www.labour-in-a-single-shot.net/en/films/> (accessed September 9, 2022).

⁷ A further difference, in this case in media, that apparently led to the formation of factions at the dffb around 1980 lies between film and video. In his look back at the subculture of West Berlin, Wolfgang Müller quotes from a conversation with Gusztáv Hámos (dffb year 1980): "My video work at the DFFB earned downright contempt from film enthusiasts like Harun Farocki. I was insulted as a complete idiot, and later, when I collaborated with Christoph Dreher, we were referred to as idiots" (Müller 2014, 469). Stefan Pethke remarks: "i can't imagine a greater contradiction than the one between gábor bódý and harun. although i never met bódý in person. video, particularly then, had led to two things, neither of which ever interested harun: the gesture of the simple, 'objective' documentation (see anti-nuclear movement and other activism) v. the gesture of artificiality-celebrating trickery (necessary phase of finding out what's possible, scribbling in the fledgling stages)" (e-mail from Stefan Pethke to the author, April 9, 2015).

⁸ Another interesting document about the reputation of theory and history at the dffb is the protocol of the podium discussion, led by Heinz Rathsack, on "Filmtheorie und Filmgeschichte an der Film- und Fernsehakademie Berlin am 1. November 1984," in which Helmut Färber, Ulrich Gregor, Norbert Grob, Gertrud Koch, Hans Helmut Prinzler, Dominique Villain and students at the school participated. It includes Färber's apposite comment: "If I can't think because I have to produce, I can't produce because I have to produce" (typescript, twelve pages, p. 9).

It may be a coincidence that Farocki began giving theory seminars at the dffb at exactly this point in time, but it seems apt. His film *Between Two Wars* (1978) had just been completed after a long and difficult production history, and was shown and discussed at the dffb.⁹ Like other works by Farocki, the film displays a clear political attitude but is also the result of a thorough examination of film history, economic theory, and ideas about the image. For this reason Farocki was probably a candidate acceptable to both the “políticos” and proponents of film theory and history. As an author and later editor of the journal *Filmkritik*, Farocki had made a name for himself since the early 1970s through his polemical, precisely observed, and sharply formulated texts.

It seems that Farocki taught for the first time at the dffb in 1978.¹⁰ From this initial period, most likely from 1980, comes an astonishing document, a kind of “teaching concept.” The two-page text, programmatically titled “What I Want to Do,” is neither dated nor addressed, but it can be assumed that it was intended for the head of studies in order to help plan the following semester. (Farocki 1980a)¹¹ The filmmaker polemically sets out the fundamentals of his didactic (or, if you like, anti-didactic) program: “I don’t want to present theories but to make my theoretical production visible,” begins the manifesto-like paper, unambiguously defining the teaching situation as a production process. The aim is not to bring existing teaching contents into circulation but to produce something oneself, thus enabling a look at the production of knowledge. The practical conclusion that Farocki then draws is intriguing: “Consequently I’m ruling out the seminar or discussion format.” What seems like an authoritarian, even anti-democratic gesture is explained in the next sentence. “Those discussions where the audience serves to create a semblance of equality.” The model that Farocki opposes here is the liberal utopia of a discussion among equals in which an open and informal atmosphere

gives the impression of equal assumptions. A few lines down Farocki expressly names the enemy camp when he speaks of the “arts professional” (Kulturberufler), “whose work and existence are to be attacked with this seminar: the intermediary, journalist, editor, teacher, producer, presenter, attachment figure. Dealers: people who know where something is to be had more cheaply, who thin it down and sell it on at a higher price.”

Farocki leaves no doubt as to his contempt for teaching and communication practices that are superficially democratic but adhere to an economics of knowledge in reality. He contrasts the idea of teaching as distribution (that is, the trade in knowledge as an information commodity) with that of tuition as production (that is, the bringing about of processual understanding). At no other point in Farocki’s work can such a similarly fundamental statement about didactic premises be found as here: “Instead: making it clear that this cannot be about supplying something. People who want to learn something must have their own key to something that has a proper door.”

Against this background it is consistent that the titles of the lectures that Farocki

⁹ Andreas Mücke (later Mücke-Niesytka, dffb year 1978): “I connect my first memory of Harun with *Between Two Wars*, which he showed in my first year of study” (e-mail to the author, December 11, 2014). Peter Nau’s protocol and description of the film, which was published as a booklet in 1978 by Verlag Filmkritik, was commissioned by the dffb and reprinted in the *dffb-info*, no. 51, August 1978. Manfred Wilhelms (dffb year 1975), who was active as a student on the academic committee, may have played a role in Farocki’s appointment.

¹⁰ The archive contains a contract, dated May 19, 1978, which declares (in the spelling of his name that Farocki had discarded in 1968): “For the period from May 16, 1978 to 9 June, 1978, Mr. Faroghi will undertake to provide expert services in the area of film theory. During this time Mr. Faroghi will supervise screenings of selected films for film and television, and subject the films shown to an analytical examination.”

¹¹ The full document is included in the third annex (Editor’s Note).

proposed to give during his seminars almost without exception indicate working and production processes: “Something about the conditions of production and a language that matches them, that critiques them or makes them productive”; “The Straubs’ working method”; “Something about competence and the entitlement to make work.” Finally, as the last sentence of his declaration, a pessimistic diagnosis of the intellectual situation: “Too many products currently on the market promising that they can be had cheaply.”

Ultimately, this statement of principles served more to clarify Farocki’s own position than it was directly adapted into his teaching. At any rate Farocki neither forbade discussion nor irregular participation.¹² But he certainly stuck to an emphatic definition of collective viewing and analysis as a production process. In reference to the economic organization of German heavy industry in the early 1930s, Farocki had already characterized his way of working as a “compound system” in 1975 (Farocki 1975, 360–68). Different operations merge into one another, so that as little energy as possible is lost. The economic necessity of securing one’s livelihood results in the practice of “corporate-like behavior” (Farocki 1975, 368–69). Research for a film can lead to a book review, which perhaps results in a radio broadcast, which can subsequently go into the draft of the screenplay. The time around 1980 clearly shows that teaching at the dffb was an important link in this production chain. Teaching functioned as a laboratory situation in which Farocki was able to develop ideas through the detailed examination of films. In this function teaching was an intermediary between television commissions for WDR, writing and editorial work for *Filmkritik*, and his own film productions.

Rolf Müller (later Rolf Coulanges), filmmaker, dffb year 1978, and later a teacher of camerawork at the school, has preserved seminar material from the years 1979 and 1980 that provide an insight into this part of

Farocki’s compound system.¹³ The documents are from a seminar on *Schuß-Gegenschuß* [Shot–Counter Shot] (winter 1979/80), which resulted in Farocki’s well-known *Filmkritik* text “Schuß-Gegenschuß. Der wichtigste Ausdruck im Wertgesetz Film” [Shot–Counter Shot. The Most Important Expression in Filmic Law of Value],¹⁴ and also from a *Kompaktseminar mit Übungen* [Compact Seminar with Exercises], which took place in the four weeks between Monday October 13 and Friday November 7, 1980.¹⁵ The announcement of this seminar shows how Farocki saw the relationship between analytical and practical work:

our seminar will consist of two things:
looking at films, in projection, but primarily
at the editing table
and shooting small exercises, electronically
in the studio
and with 16 mm s/w, reversal stock,
although the aim is to combine both.¹⁶

¹² But there was another form of exclusion, as Ronny Tanner (dffb year 1978) reports: “Yes, something else occurs to me. Knitting was absolutely forbidden in Harun’s seminars” (e-mail to the author, December 14, 2014).

¹³ Farocki regrettably seems to have preserved hardly any of his teaching material for the dffb; at least my research with Antje Ehmann has not led to any appreciable results.

¹⁴ At the end of his text Farocki writes: “What stands here goes back to a seminar at the Deutsche Film- und Fernsehakademie, and also takes up observations and elaborations by the participants in winter 1979/80” (Farocki 1981, 516). The seminar was probably given from November 19, 1979 for two days per week. The text “Schuß-Gegenschuß” has been reprinted frequently; the English translation can be found in Farocki 2001b, 86–110.

¹⁵ This seminar is given in the dffb archive as *46/80 Produktionsseminar Farocki 80*. In the *dffb-info* (no. 65, August 1980) it is announced as a *Filmseminar mit Harun Farocki. Schwerpunkt: Filmanalyse mit praktischen Realisationsübungen* [Film Seminar with Harun Farocki. Main Focus: Film Analysis with Practical Exercises].

¹⁶ Harun Farocki, untitled (= announcement of the *Kompaktseminar mit Übungen 1980*), collection of Rolf Coulanges.

Farocki held on to this combination of viewing and production in later seminars, even when they no longer included practical exercises. Production meant a collective process of observing, thinking, and questioning that was always connected with writing. Students from various years report that Farocki always had a portable typewriter with him. In the breaks he would type up his thoughts and hectograph the notes, which then—applied cybernetics—could initiate discussion as direct feedback: a production cycle enabling a swift interchange that was more lasting and engaging for having been written down. Coulanges's documents contain several of Farocki's notes. For example, "first notes on bresson, after watching balthasar,"

dated February 22, 1980, a single-page text whose observations on content and structure prefigure Farocki's later text on Bresson in *Filmkritik* (Farocki 1984).¹⁷ or a number of pages "on the film vertigo," which particularly show how closely Farocki linked his work as a teacher with his editorial work on the journal.¹⁸

The notes, usually short but sometimes consisting of several pages, read like memos. They record new impressions and ideas or a provisional thought, remind the author and the seminar participants what still has to be done: "what we haven't thought about is the rhythm of the montage. montages function because you long for the next cut like for your next cigarette. in long takes an equivalent has to be created through the movement of camera and actors."¹⁹ Farocki also distributed these notes to participants outside the seminar situation or between seminar blocks, for example while traveling. A message from Austria: "i am writing this in vienna, where i am living very fine opposite st stephans cathedral. down below the forceful lancer stroheim could be making eyes at mitzi." And three pages on: "page 4 and outside the bells of st stephan are announcing the sports show."²⁰

In other cases the notes addressed to the seminar collective—usually no more than a handful of students, almost exclusively male²¹—supplement an idea ("still something to add about ophüls in liebelei") or return to individual aspects or gave new and different weight to a remark already made: "we have often discussed how the dialogical and shot-counter shot have something to do with one another. the dialogical is an invention, ideology, convention, a stylistic means, etc. in the first paper i even went as far as to say that its an expression of the ideology of bourgeois society, which presupposes the fiction of equal competition. the dialogical naturally also derives from the speaking that actually occurs in life. on the other hand cinema also belongs to life (to the source of lived expe-

¹⁷ English version in Farocki 2001b, 172–84.

¹⁸ Ralph Eue, who (like other attendees too) wasn't an official student at the dffb but regularly participated in the seminars as an auditor, remembers: "What also occurs to me: I suppose that comes under the heading of 'compound system.' I remember this from the protocols of an editorial meeting of *Filmkritik*: preparations for edition 6/1980. It could be that the work was declared as a dffb seminar, but I can't remember any more" (e-mail to the author, March 1, 2015).

¹⁹ Harun Farocki, "ein paar notizen zu schuss-gegenschuss, zwischendurch," typescript, three pages, p. 2, collection of Rolf Coulanges. Farocki's spelling and punctuation have been reflected in the translation.

²⁰ Harun Farocki, untitled (seminar notes), typescript, four pages, p. 1 and 4, collection of Rolf Coulanges.

²¹ Stephan Settele (dffb year 1987) writes as follows about Farocki's seminars from around 1988 onward: "Wolfgang Schmidt is right: it was pretty male dominated, which was certainly due to Harun's film selection, and also perhaps because some people also knew each other outside the DFFB and formed a loose circle of acquaintances and even half a football team—the Bundesliga was often the subject of conversation. But Angela Schanelec was certainly there now and again, as far as I can recall. Some women complained about the selection of films; they weren't all happy about US B-movies from the fifties ('macho stuff' and the like)" (e-mail to the author, March 5, 2015). Dagmar Jacobsen (dffb year 1983) also remembers a seminar given jointly by Farocki and Axel Block.

rience).²² Farocki's notes repeatedly make explicit connections between the films seen and the students' practical exercises: "with his rubber-boat script, michael asks whether you can construct the vis-a-vis in an enclosed space, and this is exactly what bresson does here. two people sit together on a bench, and the camera strongly separates them by combining their speaking. (watch out michael, just now the americans are building an open air mockup of checkpoint charley for a film)."²³ One of the papers bears the title "Something about Shot and Counter Shot," and contains a beautiful thought that doesn't appear in the later text on the subject: "The film kiss is a suspension of shot-counter shot."²⁴

1990: Flying Birds, Dead Birds

Harun Farocki's second phase of teaching at the dffb, from 1986 to around 1993, has received more attention than the time around 1980. The filmmakers later declared the "Berlin School"—Thomas Arslan (dffb year 1986), Christian Petzold (1988), and Angela Schanelec (1990)—were then studying at the academy. Farocki's close friendship and collaboration with Petzold developed during this phase. Other students, such as Ludger Blanke (1985), Stefan Pethke (1989), or Jan Ralske (1988) became Farocki's associates in various ways. Wolfgang Schmidt (1984), director of *Cannae* (1989) and *Navy cut* (1992)—both of which Farocki highly esteemed—and a participant in Farocki's seminars, has given a detailed account of "Learning with Harun." He describes the apparently simple method of teaching and learning as follows:

The teaching method was simple. Harun suggested a catalogue of films that we got to know one by one. Initial viewing in the projection room. After a break, the participants gathered around a Steenbeck and the film was studied scene by scene. Harun didn't usually operate the controls himself, one of the stu-

dents did. As soon as anyone had anything to say—anything at all—the film was stopped and the comment considered by everyone, rewinding if necessary (Schmidt 2009, 169).

Christian Petzold describes the course of individual discussions and debates. In 1986 he was still studying at the Freie Universität Berlin, but took part in dffb events as an auditor. He remembers a seminar titled *Der Mann mit der Kamera ist ein Kosmetiker am Totenbett des Films* [The Man with the Camera is a Beautician at the Deathbed of Film], which Farocki gave with the cameraman Axel Block—probably his first at the dffb after a break of several years—as follows:²⁵

There was a scene in *To live and die in L.A.* [William Friedkin, 1985], right at the beginning. The actor, who was later to be successful in a series [William Petersen], stands on a bridge and is about to do a bungee jump. But we don't know this yet. He has just given a fishing rod to his mate, who has only one more week left before going into retirement. And now he's standing up there; the camera circles around him and moves over him, and you see he's about to jump into an abyss. All in one shot. And Harun asked Axel how this was done. Axel Block went out, like they often used to do; they went out, researched in the library, mostly, and came back with information. In this case Block told us about a new light-metal boom that you could at-

²² Harun Farocki, untitled (seminar notes), typescript, four pages, p. 2, collection of Rolf Coulanges.

²³ Harun Farocki, "ein paar notizen zu schuss-gegenschuss, zwischendurch," typescript, three pages, p. 2, collection of Rolf Coulanges.

²⁴ Harun Farocki, "Etwas über Schuß und Gegenschuß," typescript, two pages, p. 2, collection of Rolf Coulanges.

²⁵ Axel Block worked regularly with Hartmut Bitomsky in the 1980s. He was also the DOP for Farocki's feature film *Betrayer* (1985). The three-week seminar took place between November 24 and December 12, 1986.

tach a light Arri 35 camera to—I think Robby Müller was the cameraman—which then made this strange remote-controlled arching movement. Harun liked that a lot, because it wasn't just a technical innovation but contained the simple idea of showing the effect before the cause. You show a man on the brink; you can read something in his face. You only find out what it is later, but you can already guess.²⁶

Another of Petzold's seminar memories, this time of Francis Ford Coppola's film *Rumble fish* (1983), which Blanke and Petzold had "wangled onto the program despite Harun's protest":²⁷

Mickey Rourke and Steve are both drunk and walking through an alleyway in an industrial suburb at night. Steve says: 'My God, why didn't we stay on the main road, it's so narrow here, I'm frightened.' And then the camera is up above and pans across a system of tracks, like a helicopter, and down below you see the pair really small, like in a ravine. At this point one of the students made the criticism that this was a duplication. First the sentence 'I'm frightened, it's like a ravine,' and then the image: aha, it really is like a ravine. This somehow set Harun thinking. Lunch break. He says he doesn't come with us to the crappy SFB canteen,²⁸ and goes to the library instead. He always had a mechanical typewriter with him, on which he typed short texts, little Selznick memos. And then he came back and gave us these texts, stenciled like in elementary school. And in this short text he wrote, in words to that effect: the objection that the image of a ravine and someone saying 'It's like a ravine here' is a duplication claims that the sentence and the image are identical, but the difference is cinema.²⁹

Such observations about concrete camera movements or montage decisions could only be made in a small group at the editing table, on which a film was sometimes examined for four days from beginning to end, roll by roll in continual alteration between editing table and projection room.³⁰ Wolfgang Schmidt,

Christian Petzold, and other seminar participants are not the only ones to emphasize the indispensability of the editing table. Farocki's seminar announcements also clearly show that the relationship between film projection and analytical reading at the editing table was crucial to his method. During the academic year of 1988/89 the student administration at the dffb began printing short announcement texts along with the weekly schedules.³¹ Farocki used the opportunity for concise miniatures. His seminar titles usually oscillate between the sober *Filme sehen lernen* [Learning to Watch Films] and *Wie Filme Sehen*.³²

"Musicians follow the score while watching opera performances – a filmmaker needs to learn how to notice *découpage*, axis relationships, cut frequency, camera movements, double shadows and those cast by the mics while the film is playing and without missing anything else while doing so. Not only not missing the action, but also still having an

²⁶ Conversation between the author and Christian Petzold on March 13, 2015.

²⁷ E-mail to the author from Ludger Blanke, April 3, 2015.

²⁸ At the time, the dffb and radio and television broadcaster SFB (Sender Freies Berlin) shared the same building at Theodor-Heuss-Platz.

²⁹ Conversation between the author and Christian Petzold am 13.03.2015.

³⁰ This procedure was not only a feature of Farocki's seminars. The editing table was also the decisive analytical tool of Helmut Färber's teaching.

³¹ The irregular *dffb-info* (78 editions between 1970 and 1987), which sometimes appeared in quick succession, was replaced at this time by the *dffb-intern*, which was published once per academic year.

³² Approximately: How to See Films/How Films See/Like Seeing Films/How to See Films? The title of the present text should be read in this ambiguous light [translator's note]. Wolfgang Schmidt remembers a seminar titled *Sich zu Filmen in ein produktives Verhältnis setzen* [Taking Up a Productive Relationship to Films], which can't be found under this heading in the timetables. See Schmidt 2009, 168.

eye for the production economy, background setting and their own perceptions. [...] All this demands knowledge and practice. Watching films needs to become a skill” says Farocki’s announcement for the academic year of 1988/89.³³ Or two years later: “Birds as they fly move their wings too fast for the human eye to understand the movement of flight. On a dead bird you can only study the flight apparatus – not the movement of flight itself. Films – ‘moving pictures’ – were invented so that we can stop the bird without killing it, so we can analyse without hacking it to pieces. We will be studying films at the editing table: analysing them, not hacking them to pieces. So we’ll need to come up with an invention. How can we stop a film as it moves, without bringing it down from the sky?”³⁴ And in the following academic year of 1991/92: “We will be looking at the films on screen and at the editing table. What we discover about the “score” of the film at the editing table will be then be examined in projection. [...] Today the editing table is used as a working and viewing device in one. I, too, want to bring work and viewing closer together – the analytical capacity needs to become a natural skill.”³⁵

It can be said without exaggeration that the editing table was the actual protagonist in Farocki’s seminars, the central point around which a close community assembled for a few days or weeks. Just as the camera was both recording device and projector for the Lumière brothers, the editing table is also able to operate on the levels of both production and reception: looking at images becomes a productive act while editing a film, and while analyzing a film the element of production should be emphasized; for Farocki this reciprocity was decisive. As a materialist thinker he must certainly also have liked the fact that the same material is used in both projection and analysis. In the text “What an Editing Room Is,” from 1980, which should also be read as an evaluation of the editing-table seminars at the dffb, he writes about the special characteristics of editing; in *Interface*

(1995) the editing table takes the lead in his first video installation.³⁶

Farocki was always aware of the anachronism of the editing-table situation: Stephan Settele (dffb year 1987), director of *Die Reise der Ida Irma nach Lunow* (1991) and *Im Schneeland* (1994) writes in retrospect: “What he often mentioned was the fact that with the rise of the VHS cassette (yes, the whole thing was a long time ago) a different kind of involvement with films became possible (repeat viewing, fast-forward, rewind, pause), and in some new films you could see that directors just copied whole sequences—with different actors, different material—from somewhere or other, and for this you have to be able to study the films very well, which had only occasionally been possible until then. Hardly worth mentioning today, because common practice. Back then it stood out for him so much that he often talked about how our sitting around the editing table already had something antiquated about it in the 1980s.”³⁷

At this point it is important to point out the programmatic variety of the films that were so assiduously analyzed at the editing table: Michelangelo Antonioni and Jean-Luc Godard, but also Russ Meyer and Don Siegel. “The selection of films wasn’t made according to

³³ Harun Farocki, seminar announcement, “Wie Filme sehen,” in *dffb-intern*, 1988/89, p. 23. The full document is included in the third annex (Editor’s Note).

³⁴ Harun Farocki, seminar announcement, “Wie Filme sehen,” in *dffb-intern*, 1990/91, p. 38. The seminar took place during the four weeks from November 5 to 23, 1990. The full document is included in the third annex (Editor’s Note).

³⁵ Harun Farocki, seminar announcement, “Filme sehen lernen,” in *dffb-intern*, 1991/92, p. 36. The seminar took place in the two weeks from December 2 to 13, 1991. The full document is included in the third annex (Editor’s Note).

³⁶ See Farocki 1980b, 2–4. English version in Farocki 2001b, 78–84. On the central position of the editing room for Farocki see also Pantenburg 2015, 153–74.

³⁷ E-mail to the author from Stephan Settele, March 5, 2015.

high art or commerce. *Die Hard* [John McTier-nan, 1998] was followed by Antonioni. The aim was much more to show that such hierarchies had no significance for the cinema anymore, since there is as much triviality in *The Passenger* [Michelangelo Antonioni, 1975] as there are sublime moments in *Die Hard*. Cheap novels rub shoulders with Heiner Müller at the beginning of *Before your eyes Vietnam* (Harun Farocki, 1982) as they do everywhere” writes Wolfgang Schmidt (2009, 169).³⁸

Finally, another project should be mentioned because it fits in with Farocki’s idea of teaching as production. Around 1990 Hartmut Bitomsky, Farocki, and Michael Klier were planning a documentary cultural magazine for television, which they wanted to develop in collaboration with dffb students. Even though this project didn’t get beyond the planning stages and initial shoots, it is a further example of transferring the teaching and learning situation into a practical production context.³⁹ Christian Petzold remembers the three teachers being in contact with an editorial department in Bremen and various meetings at which they developed their ideas for contributions:

We had already begun to shoot this or that. I was out and about for Bitomsky. There are agencies for television, just like AP or Reuters for the newspapers. In a European cen-

tral office within Hessischer Rundfunk, hundreds of monitors showed everything that had been shot around the world, and the television channels could buy the material. I went there and saw a referee being hanged from the crossbar by enraged spectators. This wasn’t bought, of course, although it was sensational material. But you can’t show that kind of thing on television. Bitomsky wanted to make a film there, about this room and the decisions of the editors as to why they took what they took.

The second contribution was about the presentation of symbolic photos. When the news has a slot on ‘refugees,’ an image is shown in the background—in those days in the blue box, today on the green screen. How does this image change over the years? I wanted to do that with Harun. We had already collected videos, where at first you could see a family who looked as if they were about to open a Greek restaurant. Later it was just an undefined mass in front of a barrier. You could relate a social history of West Germany with reference to these symbolic photos.⁴⁰

Much later, and in a modified way—not in reference to photographs but to pictograms and symbolic drawings in textbooks and other publications—Farocki produced the installation *In-Formation* (2005).

After dffb

It appears that Farocki only taught sporadically at the dffb after 1993. Until at least 1996, and primarily for the *Film-Historical Fridays*, he showed films, wrote short accompanying texts, and invited the participation of filmmakers. However, no more seminars of several weeks in length are documented after the academic year of 1993/94. It is no coincidence that Farocki began teaching at the University of California in Berkeley at this time. He taught there regularly until 1999, often together with Kaja Silverman. Once more he retained the method of close reading

³⁸ It was also Wolfgang Schmidt who suggested Farocki as a screenplay consultant for diploma films—the dffb archive contains invoices for consultation on the diploma films of Thomas Findeiß, Sabine Hillmann, Georg Maas, Thomas Schunke, Stefan Schwieter, and Wolfgang Schmidt.

³⁹ Some of Hartmut Bitomsky’s works from the 1980s were made as collaborations with dffb students or graduates: *Deutschlandbilder* (1983), co-director Heiner Mühlenbrock (dffb year 1978), *Das Kino und der Wind und die Photographie* (1991), and *Kino Flächen Bunker* (1991), assisted by Christian Petzold and Ronny Tanner.

⁴⁰ Conversation between the author and Christian Petzold, March 13, 2015.

at the editing table, and once more his teaching followed a logic of production, as the book *Speaking about Godard* (1998) shows. In 2009 Farocki remembered his various positions as a film teacher: “Whenever I taught film I insisted on watching the material in great detail; first at the editing table, then with the help of video, today with DVD. Sometimes we watched a film—sequence for sequence— for four days, scrolling forwards and backwards again and again.” He adds in surprise: “This method is not at all common in film schools or film-theoretical seminars.” (Farocki 2009, 237).

Harun Farocki’s surprise is a call to everyone who teaches film: patient, detailed analysis, following the course of a film, should belong to the standard repertoire of film theory and analysis. This sounds like a simple lesson, but it remains to be learned.

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Biography

Volker Pantenburg is professor for Film Studies at the University of Zürich. He has published on essayistic film and video practices, experimental cinema, and contemporary moving image installations. His most recent book is *Aggregatzustände bewegter Bilder* (2022). Book publications in English include *Farocki/Godard. Film as Theory* (2015), *Cinematographic Objects. Things and Operations* (2015, Editor) and *Screen Dynamics. Mapping the Borders of Cinema* (Co-Editor). In 2015, he co-founded the Harun Farocki Institut, a platform for researching Farocki's visual and discursive practice and supporting new projects that engage with the past, present and the future of image cultures.

APPENDIX 1

Some of the films shown by Harun Farocki at his *Film-Historical Fridays*, in approximate chronological order (Farocki showed a number of films several times).

Between Two Wars (Farocki) – 1978

Leave Me Alone (Gerhard Theuring) – January 24, 1979

Summer with Monika (Ingmar Bergmann) – January 31 1979

Asphalt Jungle (John Huston) – shot-counter shot seminar – Winter 1979

Liebelei (Max Ophüls) – shot-counter shot seminar, Winter 1979

Breathless (Jean-Luc Godard) – shot-counter shot seminar, Winter 1979

Vertigo (Alfred Hitchcock) – shot-counter shot seminar, Winter 1979

The Wedding March (Erich von Stroheim) – shot-counter shot seminar, Winter 1979

Le petit soldat (Jean-Luc Godard) – announced in the paper “Was ich machen will” (ca. 1980)

Au Hazard Balthazar (Robert Bresson) – announced in the paper “Was ich machen will” (ca. 1980)

Dark Spring (Ingemo Engström) – announced in the paper “Was ich machen will” (ca. 1980)

Alabama 2000 (Wim Wenders) – announced in the paper “Was ich machen will” (ca. 1980)

The Trouble with Images (Farocki) – announced in the paper “Was ich machen will” (ca. 1980)

The Struggle with Images – announced in the paper “Was ich machen will” (ca. 1980)

Hot Blood (Nicolas Ray) – announcement of the compact seminar, 1980

Murder by Contract (Irving Lerner) – announcement of the compact seminar, 1980

The Devil, Probably (Robert Bresson) – announcement of the compact seminar, 1980

Cléo from 5 to 7 (Agnès Varda) – announcement of the compact seminar, 1980

48 Stunden bis Acapulco [24 Hours to Acapulco] (Klaus Lemke) – seminar on early New German Cinema (ca. 1985) – remembered by Wolfgang Schmidt

Red Sun (Rudolf Thome) – seminar on early New German Cinema (ca. 1985) – remembered by Wolfgang Schmidt

Detektive [Detectives] (Rudolf Thome) – seminar on early New German Cinema (ca. 1985) – remembered by Wolfgang Schmidt

To Live and Die in L.A. (William Friedkin) – seminar with Axel Block, 1986

The Mackintosh Man (John Huston) – seminar with Axel Block, 1986

The Shining (Stanley Kubrick) – seminar with Axel Block, 1986

Rumble Fish (Francis Ford Coppola) – seminar with Axel Block, 1986

American Gigolo (Paul Schrader) – seminar with Axel Block, 1986

Die Hard (John McTiernan) – see “Learning with Harun,” ca. 1988 – remembered by Wolfgang Schmidt

Empty Quarter (Raymond Depardon) – see “Learning with Harun,” ca. 1988 – remembered by Wolfgang Schmidt

The Passenger (Michelangelo Antonioni) – see “Learning with Harun,” ca. 1988 – remembered by Wolfgang Schmidt

Wanda (Barbara Loden) – remembered by Ronny Tanner

Reisender Krieger [Traveling Warrior] (Christian Schocher) – remembered by Ronny Tanner

Der Staatsbesuch [The State Visit] (Roman Brodmann) – remembered by Ronny Tanner

Zur Person: Hannah Arendt im Gespräch mit Günther Gaus [Hannah Arendt in Conversation with Günther Gaus] – remembered by Ronny Tanner

Lola (Jacques Demy) – remembered by Michel Freerix

Blast of Silence (Allen Baron) – remembered by Stephan Settele

The Silence of the Lambs (Jonathan Demme) – remembered by Christian Petzold

Lancelot du Lac (Robert Bresson) – remembered by Stefan Pethke

La verifica incerta (Gianfranco Baruchello, Alberto Grifi) – remembered by Stefan Pethke

Flight to Berlin (Chris Petit) – remembered by Stefan Pethke

Ariel (Aki Kaurismäki) – remembered by Stefan Pethke
 Benny's Video (Michael Haneke) – remembered by Stefan Pethke
 Die Küche [The Kitchen] (Jürgen Böttcher) – remembered by Stefan Pethke
 L'Argent (Robert Bresson) – remembered by Stefan Pethke
 Los Olvidados (Luis Bunuel) – remembered by Stefan Pethke
 Naš Vek [Our Century] (Artavazd Peleschian) – remembered by Stefan Pethke
 Nashville (Robert Altman) – remembered by Stefan Pethke
 Numéro Deux (Jean-Luc Godard) – remembered by Stefan Pethke
 Passion (Jean-Luc Godard) – remembered by Stefan Pethke
 Shunters (Jürgen Böttcher) – remembered by Stefan Pethke
 The Killing of a Chinese Bookie (John Cassavetes) – remembered by Stefan Pethke
 The Outfit (John Flynn) – remembered by Stefan Pethke
 Tokyo Drifter (Seijun Suzuki) – remembered by Stefan Pethke
 Vremena Goda [The Seasons] (Artavazd Peleschian) – remembered by Stefan Pethke
 The Giant (Michael Klier) – March 30, 1989
 Images of the World and the Inscription of War (Farocki) – November 20, 1989
 The Open Universe (Klaus Wyborny) – November 19, 1990
 Muriel (Alain Resnais) – announcement of *Learning to See Films*, Nov./Dec. 1991
 Conversation Piece (Luchino Visconti) – announcement of *Learning to See Films*, Nov./Dec. 1991
 Charles Varrick (Don Siegel) – announcement of *Learning to See Films*, Nov./Dec. 1991
 Magnet of Doom (Herman Melville) – announcement of *Learning to See Films*, Nov./Dec. 1991
 Videograms of a Revolution (Farocki/Andrei Ujica) – ca. 1992
 Playgirl (Will Tremper) – January 29, 1993
 Yesterday Girl (Alexander Kluge) – February 12, 1993
 Geboren 1899. Alfred Sohn-Rethel, Sozialphilosoph (Günther Hörmann) – December 10, 1993
 Imbiss Spezial [Snack Bar] (Thomas Heise) – December 17, 1993
 Eisenzeit [Iron Age] (Thomas Heise) – December 17, 1993
 A Day in the Life of a Consumer (Farocki) – January 21, 1994
 Motorpsycho (Russ Meyer) – January 9, 1996
 Class Relations (Jean-Marie Straub/Danièle Huillet) – January 26, 1996
 Workers Leaving the Factory (Farocki) – January 2, 1996
 Brandstifter [Arsonists] (Klaus Lemke) – February 9, 1996

APPENDIX 2

Seminars or phases taught by Harun Farocki at the DFFB (on the basis of dffb-info, dffb-intern and contracts preserved in the Stiftung Deutsche Kinemathek; no claim to completeness)

ACADEMIC YEAR	DURATION/DATES	TITLE
1977/78	4 weeks May 16 to June 9, 1978 16 hours per week	Film Theory
1978/79	12 weeks from October 1978 2 days per week	
1978/79	3 weeks May 2 to 18, 1979 20 hours per week	
1979/80	2 days per week from October 19, 1979	Shot-Counter Shot
1980/81	4 weeks October 13 to November 7, 1980	Filmseminar with Harun Farocki. Main Focus: Film Analysis with Practical Exercises
1981/82	5 weeks with break November 1981	Advanced Seminar, Shot-Counter Shot
1982/83	6 weeks from October 11, 1982	
1983/84	no courses according to <i>dffb-info</i>	
1984/85	no courses according to <i>dffb-info</i>	
1985/86	no courses according to <i>dffb-info</i>	
1986/87	3 weeks October 24 to December 12 1986	The Man with the Camera is a Beautician at the Deathbed of Film

ACADEMIC YEAR	DURATION/DATES	TITLE
1988/89	January 30 to February 10, 1989	Film Theory and History
1989/90	1 week à 32 hours October 2 to 10, 1989	According to confirmation of appointment: Film Theory – Foundation Course. Basic Elements of Film Composition
	February 19 to March 2, 1990	Film Analysis Analysis of External Productions (altered by Farocki to Learning to See Films)
	January 12 to February 23, 1990	Film Theory
1990/91	3 weeks, 4 days per week November 5 to 23, 1990	according to confirmation of appointment: Montage Seminar: How to See Films
	4 Fridays November 16 to December 7, 1990	Film History
1991/92	6 Fridays September 27 to November 1, 1991	Film History
	2 weeks, 4 days per week December 2 to 13, 1991	Learning to See Films
	2 Fridays December 6 to 13, 1991	Film History
1992/93	2 weeks May 3 to 14, 1993	Learning to See Films
	5 Fridays February 25 to March 25, 1993	Film History
1993/94	Fridays December 1993 and January 1994	Film History
1995/96	at least 4 Fridays January/February 1996	Film History

APPENDIX 3

Internal document on teaching at the DFFB (Deutsche Film- und Fernsehakademie Berlin – the German Film and Television Academy Berlin), probably 1980. French translation as “Ce que je veux faire” published in *Trafic* 104 (Winter 2017), pp. 52–54.

What I want to do

I don't want to present theories but to make my theoretical production visible.

Just as I argue that films today don't speak about something but are something.

Consequently I'm ruling out the seminar or discussion format.

Those discussions where the audience serves to create a semblance of equality.

Which lead the speaker to tear the contour of their thinking to shreds.

Ostensibly attending to their listeners' interests, they annexe the thoughts on the market at that time and pass them through the meat grinder of their personal diction.

Just as on TV discussions can be the cheapest way of filling the endless space.

Which brings us to the arts professionals whose work and existence are to be attacked with this seminar: the intermediary, journalist, editor, teacher, producer, presenter, attachment figure.

Dealers: people who know where something is to be had more cheaply, who thin it down and sell it on at a higher price.

Their mode of speaking: diluting something, raising its price.

Instead: making it clear that this cannot be about supplying something. People who want to learn something must have their own key to something that has a proper door.

My presentation mode ought to be that I prepare texts and present them.

But for reasons of my capacity, which, as I will also explain, cannot be increased at will without causing giddiness, I produce only 30 pages per year.

This means I will need to talk freely, following key headings. This isn't a makeshift solution but a form I've been able to develop into a form of production. So on one day I will present something and at the next meeting there can be questions about it. A question will only remain valid across this time interval if it comes from a piece of work rather than being prompted by ritual.

I will also ask questions.

I want to allow myself the freedom to draw only a three-second thought from a three-hour film.

Ideas about the healthy proportion of example and exegesis come from the discursive essay.

This presentation mode also gives me the possibility of presenting incomplete material. Things that vanish into nothing in a closed form of presentation.

Materials:

Films	<i>Le petit soldat</i> by Godard
	<i>Au Hazard</i> [sic] <i>Balthazar</i> by Bresson
	<i>Der Ärger mit den Bildern</i> [<i>The Trouble With Images</i>] by me
	<i>Alabama (2000 Light Years)</i> by Wenders
	<i>Dark Spring</i> by Engström

Books	<i>Die Leiden der jungen Wörter</i> by Weigel Mythologies by Barthes Journal of the filming of Moses und Aaron by Huillet Semiology by Metz Miscellaneous examples
My lectures	Something about the conditions of production and a language that matches them, that critiques them or makes them productive. Television and the whole public and legal system of expression and how its supposed opposite resembles it. Part 1 and Part 2 The Straubs' working method. Something about competence and the entitlement to make work. Expressing space and time in the syntax of film – referred to as "syntagmas". Two lectures with no pre-announced subject.

With this working method each element relates to other elements and so intermittent attendance makes no sense at all. We should agree that this should not be permitted.

Too many products currently on the market promising that they can be had cheaply.

How to watch films

Musicians follow the score while watching opera performances – a filmmaker needs to learn how to notice *découpage*, axis relationships, cut frequency, camera movements, double shadows and those cast by the mics while the film is playing and without missing anything else while doing so. Not only not missing the action, but also still having an eye for the production economy, background setting and their own perceptions. Melville found 20 forms of existence between the extremes of police officer and criminal in one film. All this demands knowledge and practice. Watching films needs to become a skill. Every film needs watching in a different way. Filmmakers shouldn't steal from a film they watch. They should be able to enrich the film they are watching in the watching of it ... Ultimately the pleasure of watching films should be the basis of the filmmaker's own production.

Each week 2 films will be examined, projected and studied at the editing table.

Farocki, Harun

WIE FILME SEHEN

Musiker lesen bei Operaufführungen die Partitur mit – der Filmmacher muss lernen, am laufenden Film die Découpage, die Achsenverhältnisse, die Schnittfrequenz, die Kamerabewegungen, die Doppel- und Mikroschatten wahrzunehmen, ohne dabei etwas anderes zu versäumen. Nicht nur die Handlung nicht versäumen: auch noch ein Auge haben für die Produktionsökonomie, die Hintergrundinszenierung und eigene Wahrnehmung. Melville entdeckte in einem Film 20 Existenzformen zwischen den Polen Polizist und Verbrecher. All dies erfordert Kenntnis und Übung. Das Filmsehen muss eine Fertigkeit werden. Ein Film verlangt einen je verschiedenen Blick. Ein Cinéast sollte einen Film, den er anschaut, nicht plündern. Er sollte den Film, den er anschaut, auch in der Anschauung bereichern können ... Schliesslich sollte die Lust am Filmesehen der Grund der eigenen Produktion sein.

Pro Woche sollen 2 Filme bearbeitet werden, projiziert und am Tisch angeschaut.

Learning to watch films

The aim is to understand a film – the way it is structured, its process – without taking the life out of it. You have to stop a film in order to study something – the key is to give the movement back to what you have discovered. Today there are video cassettes and many filmmakers now consult other films on cassette while writing screenplays or filming. In recent years the people at Bavaria have taken many a peek at Altman's work. There's nothing to say against this, without copying and copying errors there wouldn't be any biological diversity. Nonetheless there can be something other than the spirit of mere annexation, copying, and land-grabbing.

Over six Fridays we will offer old and new, classic and offbeat films, presenting them and going through them reel by reel at the editing table.

Harun Farocki

FILME SEHEN LERNEN

Es geht darum, einen Film in seiner Bauweise, in seinem Verfahren zu erfassen und ihm doch nicht das Leben zu nehmen. Man muss einen Film anhalten, um etwas zu studieren, es kommt darauf an, dem Entdeckten die Bewegung zurückzugeben. Heute gibt es die Videocassetten und viele Filmemacher schauen jetzt beim Drehbuchschreiben und Drehen in einer ('fremden') Cassette nach. Die Bavarialeute haben in den letzten Jahren viel in die Altmans reingeschaut. Dagegen ist nichts zu sagen, ohne das Kopieren und die Kopierfehler gäbe es keine biologische Vielfalt. Dennoch kann es etwas anderes geben als den Geist der blossen Annexion, des Abkupferns und unter-den-Nagel-Reissens.

An sechs Freitagen werden wir alte und neue, klassische und abseitige Filme anbieten, diese vorführen und Rolle für Rolle am Tisch durchgehen.

How to watch films?

Birds as they fly move their wings too fast for the human eye to understand the movement of flight. On a dead bird you can only study the flight apparatus – not the movement of flight itself. Films – “moving pictures” – were invented so that we can stop the bird without killing it, so we can analyse without hacking it to pieces.

We will be studying films at the editing table: analysing them, not hacking them to pieces. So we’ll need to come up with an invention. How can we stop a film as it moves, without bringing it down from the sky?

HARUN FAROCKI

WIE FILME SEHEN?

Die Vögel bewegen im Fluge die Flügel zu schnell als dass das menschliche Auge die Flugbewegung auffassen könnte. An einem toten Vogel kann man nur den Flugapparat, nicht die Flugbewegung studieren. Der Film ("Das Bewegungsbild") wurde erfunden, damit man einen Vogel anhalten kann ohne ihn zu töten, damit man analysieren kann ohne zu zersäbeln.

Wir wollen Filme am Schneidetisch studieren: analysieren, nicht zersäbeln. Also müssen wir eine Erfindung machen. Wie kann man einen Film in der Bewegung anhalten, ohne ihn vom Himmel zu holen?

Learning to watch films

The following will be presented:

Muriel by Resnais

Conversation Piece by Visconti

Charley Varrick by Siegel

Magnet of Doom by Melville

We will be looking at the films on screen and at the editing table. What we discover about the “score” of the film at the editing table will be then be examined in projection.

Viewing devices without screens were still in use in the 1950s. The editor – like someone at a fairground, or on the bridge of a ship – viewed the preliminary footage through an oval funnel. It wasn't possible to show the film in the cutting room, so for any assessment or critique projection was a necessary part of the process. Today it's not even self-evident that sample images will be projected on a daily basis when a film is being made. And it's certainly not standard practice to try out the cuts in projection when a film is being edited.

Today the editing table is used as a working and viewing device in one. I, too, want to bring work and viewing closer together – the analytical capacity needs to become a natural skill. But there should still be an awareness that a film wants to be on screen; it should not mean that it makes no difference to the film whether or not the distinction is observed.

Es werden vorgeführt:
MURIEL von Resnais
GEWALT UND LEIDENSCHAFT von Visconti
CHARLEY VARRICK von Siegel
DIE MILLIONEN EINES GEHETZTEN
von Melville

Es geht darum, die Filme auf der Leinwand und am Schneidetisch zu sehen. Was man am Tisch entdeckt von der Partitur des Films, das soll in der Projektion überprüft werden.

Noch in den Fünfzigerjahren waren Betrachtungsapparate in Gebrauch, die keinen Bildschirm hatten. Wie auf dem Rummelplatz oder auf der Schiffsbrücke sah der Schnittmeister durch einen ovalen Trichter auf den probelaufenden montierten Streifen. Im Schneiderraum war keine Vorführung möglich, für jede Begutachtung und Kritik war die Projektion selbstverständlich. Heute ist nicht einmal selbstverständlich, dass man die Bildmuster täglich projiziert, wenn man einen Film dreht. Und erst recht nicht, wenn man einen Film schneidet, ist es üblich, die Schnitte in der Projektion auszuprobieren.

Der Schneidetisch wird heute für ein Arbeits- und Vorführgerät in einem genommen. Auch ich will Arbeit und Anschauung zusammenrücken, das analytische Vermögen soll eine selbstverständliche Fertigkeit werden. Es soll aber bewusst bleiben, dass ein Film auf der Leinwand sein will und nicht bedeuten, und dass es dem Film egal ist, ob dieser Unterschied zu halten ist.

Thinking exploratively

Harun Farocki

our seminar will consist of two things: watching films, in projection but above all at the editing table, and filming small exercises, electronically in the studio and with 16 mm b/w reversal film, the aim being to combine the two.

wonderful films will be provided:

murder by contract by irving lerner

(though only in a video copy because it's no longer available on film in the frg)

hot blood, by nicolas ray, with jane russell playing a gypsy.

the devil, probably by robert bresson

cléo from 5 to 7 by agnès varda

(here i recommend reading the screenplay in advance, available in print in a suhrkamp-spectaculum edition in the dffb, it's a valuable experience to read a film you don't know in full in advance and afterwards compare it with what you imagined)

the exercises: every writer has a notebook where they practise expressing themselves and every painter practises painting, with film you always have to act as though you can do it. this seminar aims to get you thinking exploratively, so that you learn to ask yourself: how should i film something (or: how should i film the fact that something is), e.g.:

when someone gets into a car and drives off, do i show the whole process – door closing – ignition – engage gear – or do i “save” time somewhere? and what effect does this saving have? a hollywood solution: get into car, music starts, subjective journey as the next take.

in the last seminar a couple of plans emerged: shot-countershot in extremely tight space, 5 people in a dinghy talking. or: two people walking and the background changes in jumps, so their conversation progresses too (omission), you should also find the courage to imitate, to adapt something you like.

there are actors at the kirchhoff school and some from the reinhard seminar who would like to collaborate on this.

we're planning to do a month-long block seminar, starting monday 13 october, i.e. spending nearly the whole week on this work. starts monday 13.10 at 2 pm!

Harun Farocki

unser seminar soll aus zwei dingen bestehen:
filme ansehen, in der projektion, aber vor allem am
schneidetisch
und kleine übungen drehen, elektronisch im studio
und mit 16 mm s/w, umkehr-material,
wobei es darauf ankommt, beides zu verbinden.

wunderbare filme sind beschafft:
der tod kommt auf leisen sohlen von erving lerner
(allerdings nur auf einer videokopie, weil es keine
auf film mehr gibt in der brd)

hot blood, von nicolas ray, darin spielt jane russell
eine zigeunerin.

der teufel möglicherweise von robert bresson

cleo von 5 bis 7 von agnes varda
(da empfehle ich die zuvorige lektüre des drehbuches,
abgedruckt in einem suhrkamp-spektakulum in der dffb
zu bekommen, es ist etwas besonderes, einen film, den
man nicht kennt, zuerst vollständig zu lesen und später
die eigene imagination zu überprüfen)

die übungen: jeder schriftsteller führt ein notiz-
buch, darin er ausdrücke ausprobiert und jeder maler
übt malen, beim film muss man immer so tun, als könnte
man es. es soll ein ausprobierendes denken in diesem
seminar verankert werden, dass man lernt sich zu über-
legen: wie soll ich etwas filmen (oder: wie soll ich
filmen, dass etwas ist), z. B.:

wenn jemand ins auto steigt und losfährt, zeige ich den
ganzen vorgang - tür zu - starten - gang einlegen - oder "spar"
ich irgendwo zeit? und was bewirkt die einsparung?
eine hollywood-lösung: einsteigen, musik setzt ein,
fährt subjektiv als nächste einstellung.

beim letzten seminar tauchten ein paar pläne auf:
schuss gegenschuss auf engstem raum, 5 leute in einem
schlauchboot unterhalten sich. oder: zwei gehen und der
hintergrund ändert sich sprunghaft, ihr gespräch schreitet
also voran (auslassung), man sollte auch den mut finden zu
kopismus, etwas was einem gefällt, nachstellen.

es gibt schauspieler von der kirchhoff-schule und einige vom
reinhardseminar, die lust haben, daran mitzuarbeiten.

wir wollen einen monat lang, vom montag, dem 13. oktober an
ein blockseminar machen, also beinahe die gänzliche woche
auf diese arbeit verwenden. montag, den 13. 10. gehts um
14.00 los!

Announcement of a seminar at the Deutsche Film- und Fernsehakademie Berlin (DFFB – the German Film and Television Academy Berlin) that took place from 13 October to 7 November 1980. The DFFB archive lists this seminar as "46/80 Produktionsseminar Farocki 80". In *dffb-info* no. 65 (August 1980), an internal publication at the film school, it is announced as "Film seminar with Harun Farocki. Focus on film analysis with practical filmmaking exercises".

First published in 2016 on the website www.dffb-archiv.de as part of the text "Wie Filme sehen. Harun Farocki als Lehrer an der dffb" ("How to watch films. Harun Farocki as a teacher at DFFB") by Volker Pantenburg. The text is untitled; the title "Thinking exploratively" was added for the present publication.

RECONSTRUCTING RECORD OF WAR

Brigid Lowe

University College London

Henry K. Miller

University College London

Brigid Lowe and Henry K. Miller describe Thorold Dickinson's journey from political engagement to pedagogy, through the story of Record of War, his 'confrontation of two films'.

In March 1938 Thorold Dickinson was in Spain, making films to support the Republican side, while back in London his friends celebrated the 100th performance of the Film Society, founded in 1925.¹ In an article for *Cine-Technician*, written in his hotel room in Barcelona, he told of how the Film Society had been responsible for the British premieres of such notable films as *Mädchen in Uniform/Girls in Uniform* (Leontine Sagan, 1931), and 'many of the Soviet masterpieces', including *Броненосец Потёмкин/Battleship Potemkin* (Sergei Eisenstein, 1925). But for Dickinson, one of the Film Society's leading figures, the 'most startling (and sobering)' programme was *Record of War*, staged four months earlier, in December 1937 (Dickinson 1938b). 'The Abyssinian War, seen from either side alternately, was too much for the audience', he said. 'After two hours of relentless demonstration, they left the theatre, shocked and shamed into uneasy silence.'

What Dickinson had done on that December afternoon was to take an Italian film, *Il cammino degli eroi/The Path of the Heroes* (1936), and a Soviet film, *Abyssinia* (1936), and project them 'not successively, but dovetailed', alternating sections from each.² 'The winning side', Dickinson continued, had 'decreed that this presentation must not occur again.'

Within a few years, the winning side had

lost, and in June 1969 Dickinson restaged *Record of War* in a new context, as Britain's first professor of film, in Britain's first university film department, at the Slade School of Fine Art, part of University College London.

In the intervening three decades Dickinson had seen his feature film career come and go, peaking with *Gaslight* (1940) and *The Queen of Spades* (1949) in the 1940s. Before joining the Slade in 1960, he had had a stint running a public information film unit at the United Nations. The Slade Film Department began as a small experiment, reliant on external funding, with just two postgraduate students. Supported by the Slade's director William Coldstream, himself a former documentary filmmaker, Dickinson had pushed beyond what UCL had in mind for the department by turning the art school into a cinematheque. The screenings he put on in UCL's physics theatre attracted capacity audiences from across the university, as well as sympathetic outsiders, and included films that were out of distribution – or never before distributed in Britain. By the mid-1960s it was a vital centre of film culture, inspiring filmmakers, critics, artists, and others.

Dickinson's major pedagogical innovation, following the example of Eisenstein's teacher Esther Shub, was to teach by going through films on an editing machine, shot by shot, for the benefit of a select group of Slade students who would gather in his office. 'Taking a sequence from *Touch of Evil* [Orson Welles, 1958],' Raymond Durnat recalled of his time at the Slade, Dickinson 'repeatedly froze the frame, precisely to trace the camera movements, the focus-splittings, the odd continuities, the dramatic pauses and the "beats" continuing through them. After only one such

¹ Dickinson described this at the time (Dickinson 1938a, among other publications); and in retrospect (Dickinson 1984).

² A brief history of the event is given by Henry K. Miller (2017a).

class it was crystal-clear that film was an art of suggestion, of rhetoric, or graphic-semantic construction, rather than operating along Bazinian lines whereby photography was the holy Shroud of Turin' (Durgnat 1981).

The idea of reconstructing *Record of War* grew out of Dickinson's special interest in the representation of history on film, pursued in particular by his research students Lisa Pontecorvo and Lutz Becker.³ After the arduous work of obtaining new copies of the films, the first reconstruction came in June 1969.⁴ Later that year he did it again, as part of a series called 'Britain's Involvement in Europe in the 20th Century', programmed in conjunction with a series of lectures by the leading historian A. J. P. Taylor.⁵

Almost 50 years later, in 2017, at Birkbeck Institute for the Moving Image (BIMI), we set out to reconstruct *Record of War* once again as part of our continuing research into the history of film at the Slade – a centrifugal project that illuminates myriad aspects of twentieth-century visual culture from unexpected angles. As a form of 'live editing', we believed that *Record of War* epitomized the Slade Film Department in the 1960s, bringing together Dickinson's seminar-room pedagogy and big-screen curation into one extraordinary event, both historically engaged and aesthetically fascinating.

³ This line of research and its connection with *Record of War* is described by Henry K. Miller (2017b).

⁴ London College of Communication, Thorold Dickinson Archive, TD/4/1/34: schedule for 'Documentary Cinema' screenings, Summer 1969.

⁵ London College of Communication, Thorold Dickinson Archive, TD/4/1/37: schedule for 'Britain's Involvement in Europe in the 20th Century', Autumn 1969. Famed as a controversialist, Taylor had argued in his 1957 book *The Trouble Makers* that 'Italy's attack on Abyssinia produced the most savage controversy ever known within the ranks of the Left.'



Photo courtesy of David Tett.

BL As a practising artist and lecturer, I think that a different understanding comes from 'showing' rather 'telling'. I couldn't stop thinking about how Thorold Dickinson first conceived of *Record of War*. He once called it a 'confrontation of two films', which to me meant that he was editing two films in his head to make a third film, a sort of reverse process of filmmaking: making through un-making. I wanted actually to encounter that third film, not just imagine it, which is why I suggested we recreate it.

We are not part of a large, funded programme, which brings many disadvantages – lack of money, most obviously – but some more important benefits. Funding bodies provide false incentives, impose unwelcome hierarchies, and generally distort the means and ends of research for spurious purposes. We pursue small grants for specific purposes, and for *Record of War* we were primarily supported by BIMI, a small centre at Birkbeck College, University of London, run by Michael Temple and Matthew Barrington. Their criterion seems to be something like 'Is it interesting?' They gave us the green light in mid-2016, a year before the event, and before we comprehended all of the challenges it posed.

HKM Brighid is an artist and I'm a writ-

er, but there are no absolute demarcations between roles – it's a true collaboration. I had read about the 1937 *Record of War* in the course of researching my PhD thesis, which was a history of British film culture in the 1920s and '30s, and learned that it had been reconstructed at the Slade from Lutz Becker's contribution to Philip Horne and Peter Swaab's book about Thorold Dickinson (Becker 2008, 122–8). In 2013–14, with a grant from the Paul Mellon Centre for Studies in British Art, I had been able to research Dickinson's history programmes at the Slade, including *Record of War*.

But Brighid's idea of reconstructing it generated questions I'd never asked before, and the process of organizing the event led us to conclusions neither of us would have predicted. Processes that we would have imagined were new found us unexpectedly retracing steps Dickinson must have taken all those years ago; whereas when we thought we were merely reconstructing, we were in fact creating.

BL It's one thing to say, 'Thorold Dickinson took two films and dovetailed the reels', another to understand how he did it. We started with the assumption that since Dickinson would not have been able to cut up the two films, he must have edited them while they were running, flipping between two projectors – an idea which appealed to us. The key question was precisely where he made the 'cuts', or reel changes. But before anything else, we had to see the two films for ourselves, and this was not much easier than it had been in 1937, or 1969.

The Slade's copies of the two films had been donated to the BFI National Film Archive in the 1970s, but these were counted as 'master' material, and no digital copies had been made, so at first we were told we could not see the films at all. For us to be permitted to show them, we had to prove that there were copies preserved in their countries of origin, i.e. make enquir-

ies at LUCE in Rome, and – with help from Natalie Ryabchikova – RGAKFD, the Russian State Documentary Film and Photo Archive at Krasnogorsk. This was in the relatively placid climate of 2016, and no obstacles were presented to us, but I wonder whether the event would be possible now.

HKM We first watched the films one after the other, in the BFI's screening rooms in central London, in January 2017. Like Dickinson's Slade students, we saw them on an editing machine, not projected. We returned to them a few months later, this time to try to make sense of what we knew about the reel changes. The original Film Society programme note gives a basic idea of these, but I had found material in the BFI's paper archives that gave us more. Shortly after the original *Record of War*, Ivor Montagu's Progressive Film Institute (PFI) had prepared a version of *Abyssinia* for British release under the title *Birth of an Empire*. Montagu was one of the Film Society's founders, and it was under the auspices of the PFI that Dickinson went to Spain. Montagu was present at one of the Slade screenings in 1969. The BFI's file on *Birth of an Empire*, in the Ivor Montagu archive, includes a typed and annotated document that is clearly the 'script' for *Record of War*.⁶ We needed to see the films with this information to hand, and afterwards – having decided where the cuts had gone – produce a comprehensible set of instructions for the projectionists, Kelly Warman and Sebastian Buerkner, who we had not at that time met.

During this second viewing, we photographed or filmed the screen at the points where we had identified the cuts, and put these images into an instruction document for the projectionists. As it turned out, what

⁶ BFI Special Collections, Ivor Montagu collection, Item 188: *Birth of an Empire* papers.

we were asking them to do was far more complicated than cutting from reel to reel. To give an example, they would have to cut halfway through a reel, then return to the same place, which meant rewinding the film and spooling forward, very quickly, before the other reel ended. We rehearsed on the day before the event, which meant revising some of the instructions as theory met practice.



Sebastian Buerkner and Kelly Warman with their modified versions of our instructions. Photo courtesy of David Tett.

BL Even as an organizer, the effect of seeing these films ‘dovetailed’ was very powerful – there is a calculated, visceral shock when Dickinson cuts from the opening of the Soviet film, which portrays Abyssinia as a kind of Garden of Eden, to the bombast of *The Path of the Heroes*, with its focus on the machinery of war and the regime’s ‘civilizing’ mission.

Neither film presents an Abyssinian perspective; they were both made by outsiders. To try to put the event in perspective we invited Neelam Srivastava, Senior Lecturer in Post-Colonial History at Newcastle University, to be one of our guest discussants, and I’m pleased to say that the event inspired a significant piece of funded research by Elisa

Adami, ‘Decolonial Dovetailing’, for University of the Arts London’s Decolonising Arts Institute (Adami 2021).

Our other discussant was Lutz Becker, who had made a film inspired by the 1969 *Record of War* reconstructions, *Lion of Judah* (1981). Among other things, Lutz revealed something that we had begun to suspect in the months before the event, which was that Thorold Dickinson had not put his projectionists through the ordeal through which we had put Kelly and Sebastian. He had made a new print, presumably by ‘duping’ the films, and it was probably the same in 1937.

HKM One clue that had aroused our suspicions was that the paper archive showed that there were different numbers of reels in 1937 and 1969. So far as we could tell, the films ‘as such’ remained the same, but from our unusual point of view they had fundamentally changed. If the films had been digitized, our task would have been easier but less interesting: digitization smooths out problems, but can efface important questions. It is frustrating that film archives provide so little detailed information about their holdings’ provenance and circulation, because there is a history behind the change in reel numbers – and many other aspects of the films – that remains mysterious to us even now. It is curious, to give another example, that the ‘dupe’ films do not seem to have survived.

What we had done was a total anachronism, it seems, and not a reconstruction at all, but instead a tribute to the projectionist’s usually invisible art, against the corrosive digital tide.



Photo courtesy of David Tett.

References

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Biographies

Brigid Lowe is an artist and Associate Professor at the Slade School of Fine Art, University College London. In addition to her art practice, she collaborates on the Slade Film Project with Henry K. Miller, researching the Slade School’s relationship to film as an art-form. Their research has led to the discovery of two missing films by the pioneering filmmaker, artist, and novelist Lorenza Mazzetti. Brigid Lowe is the director of a film, *Together With Lorenza Mazzetti*, currently in post-production and she wrote the foreword to the English edition of Mazzetti’s book *The London Diaries* (2018).

Henry K. Miller is the author of *The First True Hitchcock*, published by University of California Press in 2022. His other books are *The Essential Raymond Durgnat* (as editor, 2014) and *DWOSKINO: the gaze of Stephen Dwoskin* (as co-editor, 2022). His research has appeared in *Screen*, *MIRA*, and *Critical Quarterly*, among other journals, and he is a reviewer for *Sight and Sound*. He teaches film at Anglia Ruskin University and the University of Cambridge, and is an Honorary Senior Research Fellow at the Slade School of Fine Art, University College London.

APPENDIX

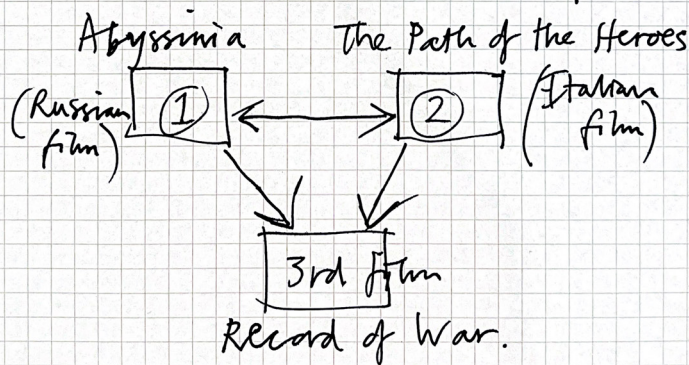
Record of War.

TD: 'A Confrontation of Two Films'

A re-creation ? of a historical ^{film} moment -
repeated ~~at~~ different historical contexts

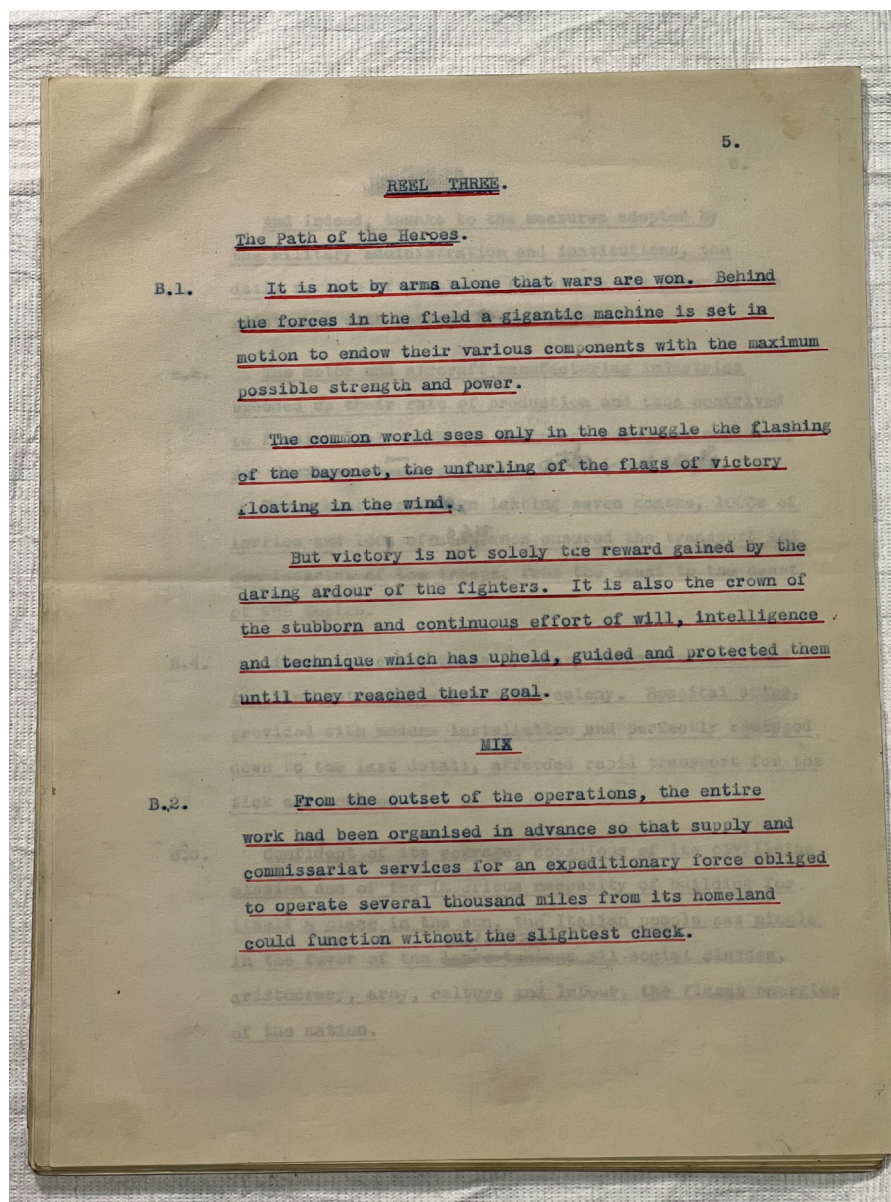
1937 1969 2017

80 years.

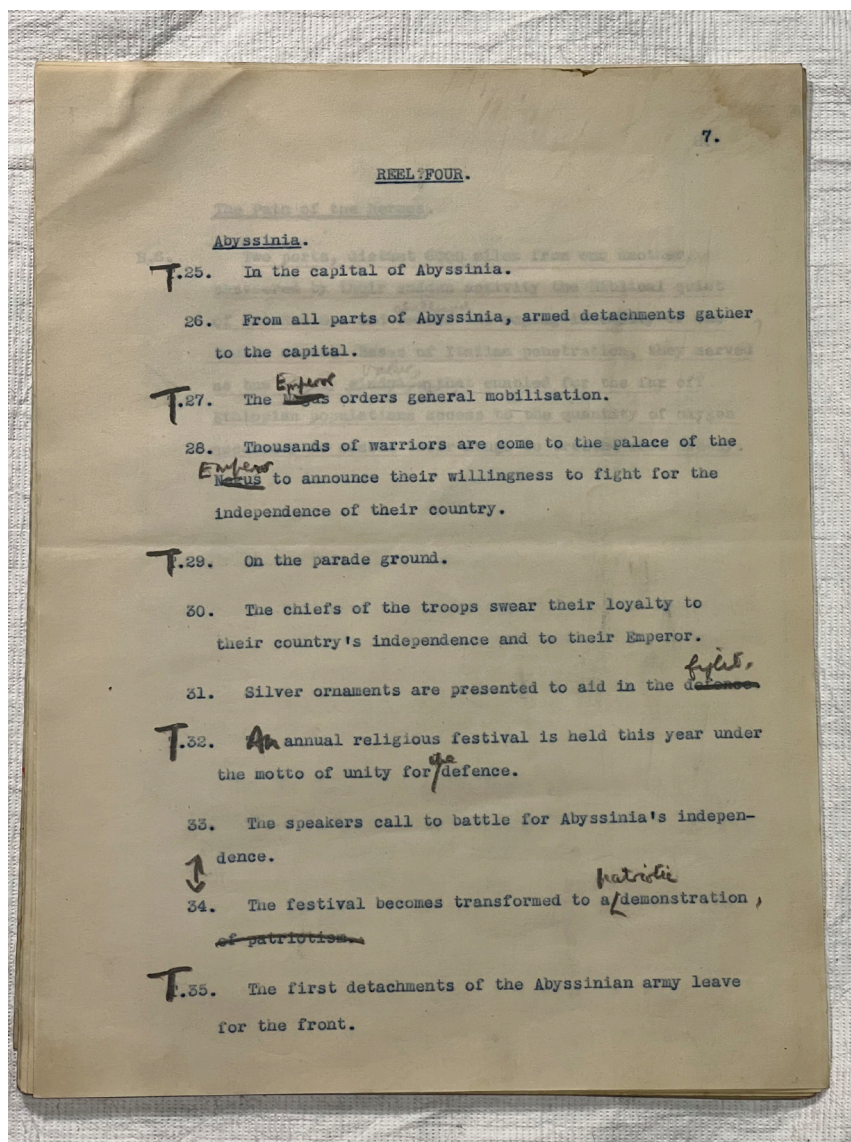


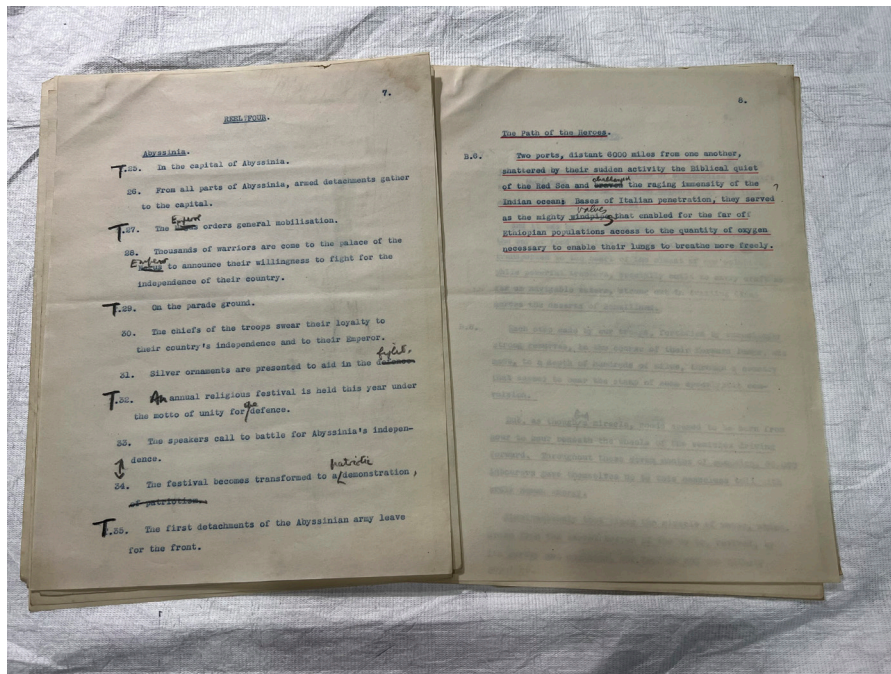
the two original films are edited to
qualify / oppose and ~~expose~~ in a sort of
dialectic of propaganda.
implicit and explicit

This page from Brigid Lowe's notebook documents the early stages of the research process for our 2017 reconstruction of *Record of War*.



These pages constitute part of the 'script' for the original *Record of War* event from 1937. Source: Ivor Montagu Archive, BFI Special Collections.





TWO CASE STUDIES

TD/4/1/34

SLADE FILM DEPARTMENT
UNIVERSITY COLLEGE LONDON

HISTORY OF CINEMA

SUMMER TERM 1969

DOCUMENTARY CINEMA

Physics Theatre Mondays at 5.00 pm

Monday 28 April	VAN GOGH: Gaston Diehl/Robert Hessens/Alain Resnais (France) 1948 - 20 minutes NIGHT AND FOG: Alain Resnais (France) 1956 - 28 minutes GUERNICA: Alain Resnais/Robert Hessens (France) 1952 - 12 minutes TOUTE LA MEMOIRE DU MONDE: Alain Resnais (France) 1956 - 20 minutes
Monday 5 May	NATIVE LAND: Paul Strand/Leo Hurwitz (USA) 1942 - 123 minutes
Monday 12 May	FOUR DAYS OF NAPLES: Nanni Loy (Italy) 1962 - 119 minutes
Monday 19 May	LOIN DU VIET-NAM: Resnais/Klein/Ivens/Varda/Lelouch/Godard (France) 1967 - 115 minutes
Monday 26 May	WHITSUN BANK HOLIDAY
Monday 2 June	A RECORD OF WAR: The Italian conquest of Abyssinia 1935 - 36 from the Russian and Italian viewpoint
Monday 9 June	THE WAR GAME: Peter Watkins (Britain) 1965 - 50 minutes WARRENDAL: Allan King (Canada) 1966 - 100 minutes
Monday 16 June	TIME IS: Don Levy (Britain) 1965 - 30 minutes OPUS: Don Levy (Britain) 1967 - 29 minutes FIVE SHORTS: Don Levy (Britain) - 1968 LA JETEE: Chris Marker (France) 1963 - 29 minutes
April 1969	(These charts are PROVISIONAL and should be checked with the weekly yellow sheet).

This schedule for the Slade Film Department's course on 'Documentary Cinema', mounted in the summer of 1969, situates the first *Record of War* reconstruction among more recent work by the likes of Chris Marker and Peter Watkins. The planning document puts it in context among Thorold Dickinson's other programmes for the same term. The Tuesday screenings came under the rubric 'Narrative Film'; Thursdays under 'Subjective Film'. Source: Thorold Dickinson Archive at the UAL Archives and Special Collections Centre.

Monday	Tuesday	Thursday
28 April Van Gogh/ Nigh and Fog/ Guerinica/Tout la Memoire du Monde	Il Vitteloni	8 $\frac{1}{2}$
5 May Native ^{Land} / _{Men} Power Among Men/	Il Bidone	Hiroshima, mon amour
12 May Four Days in Naples	Journal d'un Cure de Campagne	L'Annee derniere a Marienbad
19 May Loin du Vietnam	A Condemned Man escaped	Muriel
26 May (Bank Holiday)	Mouchette	La Guerre est finis
2 June A Record of War	Le Feu Follet	This Sporting Life
9 June The War Game/Warrendale	Hunger	Barrier
16 June Time Is/Opus/five shorts/ Cuba Si [?]	Round-Up	Herostratus

TWO CASE STUDIES

SLADE FILM DEPARTMENT UNIVERSITY COLLEGE LONDON AUTUMN TERM 1969		
Ten film programmes on: BRITAIN'S INVOLVEMENT IN EUROPE IN THE 20TH CENTURY		
To be shown in conjunction with five fortnightly lectures to be given by AJP Taylor in the BOTANY THEATRE on TUESDAYS at 4.00pm commencing on Tuesday the 14 October 1969		
PHYSICS THEATRE - MONDAYS 5.00		
Monday 6 October	<u>Programme One : THE EMPIRE</u>	
	HOW A BRITISH BULLDOG SAVED THE UNION JACK: Zulu wars	6 minutes
	A Walturdaw Production : 1906	
	GERMANIN : 1943 - Dir. Max W Kimmich UFA	
Monday 13 October	<u>Programme Two : 1914-18 WAR AND SOCIETY</u>	
	THE CAUSE OF WAR 1918 : Lancelot Speed	8 minutes
	THERE WAS A LITTLE MAN AND HE HAD A LITTLE GUN	2 minutes
	SINKING OF THE LUSITANIA : Winsor McCay	8 minutes
	FROM SOLDIER TO CIVILIAN : 1918	
	STAND BY THE MEN WHO STOOD BY YOU : Kinsella and Morgan	3 minutes
	DAY IN THE LIFE OF A MUNITION WORKER : War Office recruitment film	
	WOMEN VOLUNTEERS IN GREAT BRITAIN : The Land Army	10 minutes
	SAVING CERTIFICATES: HOW TO BUY THEM, HOW TO USE THEM	10 minutes
	A NEW VERSION : M.O.I. film	2 minutes
	THE RISING GENERATION, AND THE GENERATION TO COME	9 minutes
	OLD FATHER WILLIAM	4 minutes
Monday 20 October	<u>Programme Three : 1914-18 WAR, THE WEST FRONT</u>	
	JOHN BROWN JOINS THE ARMY:	6 minutes
	EGYPTIAN LABOUR CONTINGENT :	10 minutes
	MINING ACTIVITY ON THE BRITISH FRONT :	7 minutes
	THE INVENTORS (Matt and Jeff cartoon)	4 minutes
	RIBEMONT GAS SCHOOL 1918	20 minutes
	MAKING HUN SQUEAL : Gaumont Graphic	
	CARE OF OUR WOUNDED : Parts 1 and 2	20 minutes
Monday 27 October	<u>Programme Four : EUROPEAN AND BRITISH SOCIAL PROBLEMS</u>	
	HISTOIRE D'UN SOLDAT INCONNU : Henri Storck 1930	10 minutes
	COAL FACE : William Coldstream 1935	12 minutes
	L'IDEE : Berthold Bartosch 1934	20 minutes
	PEACE AND PLENTY : Ivor Montagu 1939	
	MAISON DE LA MISERE : Ivens and Storck 1937	33 minutes
Monday 3 November	<u>Programme Five : INTERNATIONAL CRISES - SPANISH CIVIL WAR</u>	
	ESPOIR : Andre Malraux 1939-45	72 minutes
September 1969 Slade Film Department	/over	

A subsequent reconstruction of *Record of War* from 1969 was staged as part of a season of films intended to complement a lecture series by the historian A. J. P. Taylor. Source: Thorold Dickinson Archive at the UAL Archives and Special Collections Centre.

Slade Film Department/History Department

Monday 10 November	<u>Programme Six : THE THIRTIES - INTERNATIONAL CRISIS</u>	
	INSIDE NAZI GERMANY :	
	March of Time : Third year Issue 12	18 minutes
	CZECHOSLOVAKIA : March of Time : Fourth year 13 issue	18 minutes
	BRITAIN AND PEACE : March of Time : Fourth year 6 issue	9 minutes
	IF WAR COMES 193	10 minutes
Monday 17 November	<u>Programme Seven : The Abyssinian Crisis</u>	
	A RECORD OF WAR : The Italian Conquest of Abyssinia 1935-6	
	The war from the Russian and Italian viewpoint.	
Monday 24 November	<u>Programme Eight : Second World War - THE FALL OF FRANCE</u>	
	LONDON CAN TAKE IT - 1940	10 minutes
	SIEG IN WESTERN - 1941	90 minutes
Monday 1 December	<u>Programme Nine : BRITAIN AND THE RESISTANCE</u>	
	PRESENCE AU COMBAT ; 1945 Marcel Cravens	50 minutes
	THE SILENT VILLAGE : Humphrey Jennings	16 minutes
	THE NINE HUNDRED : Jerrold Krinsky	
Monday 8 December	<u>Programme Ten : POST WAR EUROPE</u>	
	A DEFEATED PEOPLE : Humphrey Jennings	19 minutes
	MARCH OF TIME : Twelfth year 6 issue 1947	18 minutes
	THIS MODERN AGE SERIES : Shadow of the Ruhr	
	Second year 21 issue 1948	10 minutes
	THIS MODERN AGE SERIES : Will Europe Unite?	
	Third year 28 issue 1949	10 minutes
	THE SOVIETS NEIGHBOUR: Czechoslovakia	17 minutes
	March of Time Twelfth year 3 issue	

September 1969
Slade Film Department

5 *Russian***PART 3****ABYSSINIA - REEL 2, PART 1 (orig. Reel 3)**

[scribble] [Cut: the opening sequence dealing with the Italian mobilization and the headlines etc. announcing war]

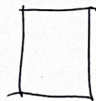
- T.25. In the capital of Abyssinia *Title card start* movements of Abyssinians.
26. From all parts of Abyssinia, armed detachments gather to the capital.
- T.27. The Emperor orders general mobilisation. *Title card*
28. Thousands of warriors are come to the palace of the Emperor to announce their willingness to fight for the independence of their country.
- T.29. On the parade ground. *Title card*.
30. The chiefs of the troops swear their loyalty to their country's independence and to their Emperor.
31. Silver ornaments are presented to aid in the fight.
- T.32. An annual religious festival is held this year under the motto of unity for the defence. *Title card*
33. The speakers call to battle for Abyssinia's independence.
34. The festival becomes transformed to a patriotic demonstration.
- T.35. The first detachments of the Abyssinian army leave for the front. *Title card*.

2nd Mid Reel change. Train leaving.

At this point we are



*mid
reel
Russian*



*Italian
↓
Italian* *reel change.*

These pages are from the later planning stages of the 2017 reconstruction. To decide where to change reels, we rewatched the films on an editing machine, with a typed transcription of the 1937 'script' to hand. The handwritten notes were made by Brigid Lowe while the films were running.

9

Italian

PART 7 THE PATH OF THE HEROES - REEL 3 (15min)New reel.
[Begins at the front.]

Starts with aircraft attack.

- B.9. The Air Force assured the punctual functioning, without any interruption of commissariat services right up to the most forward zones. For the first time in military history, whole detachments were fed by aircraft squadron.
- B.10. Swift link with the native motherland was constantly maintained and those in the battle had ever the comforting joy of getting their post.
- B.11. Other services were allotted the task of keeping the world informed upon the passage of events, as well as maintaining the cheerfulness and good humour of the troops. As sideline to its documenting role, the cinema organised recreational spectacles for both troops and natives: its lorries never hesitated to venture into new-occupied territory, or to the front itself.

[Ends with the mobile cinema showing parades in Italy to an audience in Abyssinia.]

Mobile
Cinema
Image.

SHU no fighting shown - imp. chosen to cut out explosions + casualties.

Reel change here between
2 Italian Reels
3 → 4

Record of War – Reel Changes

3

3: from ABYSSINIA R2a to PATH OF THE HEROES R1b

Resume PATH OF THE HEROES R1 halfway through ABYSSINIA R2, on the departure of the trains. Play to end.

CUT ON THIS



TO PATH OF THE HEROES R1b

FIRST IMAGE



PLAY TO END.

We prepared ten pages of instructions for the projectionists, Kelly Warman and Sebastian Buerkner, showing where to change reels with screenshots. They then made revisions on the pages, which they pinned up in the projection booth.

Record of War – Reel Changes

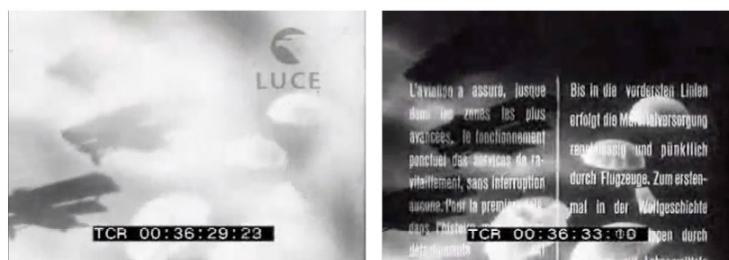
6

6: from ABYSSINIA R2b to PATH OF THE HEROES R3

LAST IMAGE OF ABYSSINIA R2



FIRST IMAGES OF PATH OF THE HEROES R3



PLAY TO END.

DEMYSTIFYING PRODUCTION TO RETURN CINEMA TO THE PEOPLE: THE MINING FILM WORKSHOP (BOLIVIA, 1983)

Isabel Seguí

University of Aberdeen

One of the experiments in radical pedagogy and the proletarianization of audiovisual media that resonate in an almost mythical way in the inner circles of research on Latin American political cinema is the Mining Film Workshop (Taller de Cine Minero, TCM) held in 1983 in the Telamayu mine in Atocha, Bolivia, Potosí Department. This training program lasted three months and resulted in thirteen short documentaries that can be classified stylistically as direct cinema. The organizing institutions were the Direct Cinema Training and Research Center (Centre de Formation et Recherche Cinéma Direct), a member of the French Varan Studios (Ateliers Varan) group, in conjunction with the Syndical Federation of Bolivian Mine Workers (Federación Sindical de Trabajadores Mineros de Bolivia, FSTMB), with the support of the state-owned Bolivian Mining Corporation (Corporación Minera de Bolivia, COMIBOL). The films resulting from this process – made by the children of shaft workers from within and from below, with no “voice of God” and no paternalistic agenda – revitalize, in both form and content, the previously known filmography on mining communities produced by kindred middle-class filmmakers such as the Ukamau Group, Alfonso Gumucio Dagron, and Nicobis, among others.

Although, as Miguel Errazu recently discovered, these short films do appear in the catalogs of the National Audiovisual Institute (Institut National de l'Audiovisuel, INA),

in Latin America there was no knowledge of their availability. Thus, for those of us who study Bolivian political cinema, they had an aura of inaccessibility. In conversation, whether in a bar or in an office, it was emphasized that this Third Cinema experience was not about petty-bourgeois volves in workers' clothing, as were almost all the main representatives of the New Latin American Cinema. This workshop would have been a “serious” attempt to transfer media to the subaltern classes. There will be those who think that video was already facilitating or was about to facilitate this possibility, but film – even in a small format – is serious and video is not. Video is for girls or popular educators. This is why films are restored and video is lost. Hierarchies.

Beyond these obscure references, I knew few other details about the TCM. Carlos Mesa mentions it in passing in his encyclopedic book *La aventura del cine boliviano* (*The Adventure of Bolivian Cinema*; Mesa 1985, 213–14). However, Mesa was closely associated with the process since his Communications student at Bolivian Catholic University, María Luisa Mercado, had participated in the workshop as an instructor hired by the Quechisla mining company (Fixed-term service contract between the Quechisla mining company and María Luisa Mercado Castro 1983) and, in January of 1985, she defended her Bachelor's thesis, written with Circe Aranibar and directed by Mesa, entitled *El cine alternativo en Bolivia: análisis de dos teorías, dos películas y una experiencia* (*The Alternative Cinema in Bolivia: Analysis of Two Theories, Two Films and an Experience*), in which the experience cited is that of the TCM (Mercado and Aranibar 1985).

But I was to confirm this information later, when I spoke with Mercado thanks to a contact provided by Argentine researcher María Aimaretti, because it was not until I had read the section that Aimaretti devotes

to the TCM in her book *El video boliviano de los '80* (*Bolivian Video of the '80s*) that I first came across a precise historicization of this pedagogical experience (Aimaretti 2020, 183–196). Aimaretti places the project in the context of the eventful life of Alfonso Gumucio, a life replete with diverse initiatives. But, with her usual rigor, Aimaretti contacted the two women hired as local facilitators. It is the story of María Luisa Mercado and Gabriela Ávila that sparks my full curiosity as a feminist researcher interested in reclaiming the voices of women who, like these two, often star in events and are present in oral history but “disappear” in its translation to written form – even though the account may have been written by their own thesis director. Or precisely because of that.

The serendipity that accompanies any research shone upon us again. Aimaretti was aware that the films resulting from the TCM were lost (Aimaretti 2020, 190). However, that same year, Bolivian filmmaker Miguel Hilari posted on Facebook a link to the Varan Studios website, where three of the short films that came out of the TCM had been uploaded. Since we knew from Mercado and Ávila’s telling of events that the TCM resulted in at least thirteen short films (Mercado and Ávila 1984, 60), I contacted Varan’s Paris office to find out if they had the rest of the films in their archives. Although they initially claimed that they had nothing more than what appeared online, after months of correspondence, they were able to send me links to twelve short films. As mentioned above, Errazu would later discover through an online search that they had always been in the INA catalog, but at that point we had already managed to obtain the short films from Varan, and we devoured them in fascination.

Miguel Errazu next joined me on the brief journey that resulted in this article because when Ricardo Matos and Pablo La Parra com-

missioned me to write it, I had just learned that I would be co-editing a special issue on Super 8 for *Sequences* and I wrote to him for information, in his capacity as an expert, about the pedagogical experiences that took place in Nicaragua and Bolivia. Errazu shared his article “*Súper 8 y tercer cine: escenas de una extraña correspondencia*” (“Super 8 and Third Cinema: Scenes from a Strange Correspondence”), back then in press, and together we interviewed María Luisa Mercado, who shared her thesis and the agreement signed in 1983 in Bolivia between Varan and the mining association. At the same time, Errazu obtained the agreement signed in 1982 by the Parisian Direct Cinema Training and Research Center with the National Autonomous University of Mexico, which includes the signature of Jean Rouch, representing Paris Nanterre University. I hope that he continues to tell the tale of Varan Studios because their global impact remains to be fully elucidated. I have devoted this space to the details, the comings and goings, of my brief search because it is important that we understand that, just as cinema is a group effort, research on cinema, rather than being a solitary endeavor, is inevitably a co-creation carried out by networks of people united by curiosity, affection and intellectual affinity.

Returning to the TCM, to briefly contextualize the different factors that led to the realization of such an experiment in radical cinematographic pedagogy, we must go back, on the French side, to the media transfer experiences (with a direct cinema approach and using Super 8) initiated by Jean Rouch and Jacques D’Arthuys in Mozambique in 1978, which, among other things, led to the creation of the Varan association and its Direct Cinema Training and Research Center, whose director was D’Arthuys. On Varan’s website, its pedagogical methodology is described as follows:

Varan is not a school in the classic and academic sense: the working methods strongly encourage the principle of teaching through practice. (...) Varan's calling was originally to enable young directors in developing countries to learn how to read and write with images and sounds. It meant giving them the opportunity to make films with a restricted budget, movies that would escape the invasion of mainstream cultural standards. They could then collect archives on popular or ethnic memories (Ateliers Varan website, English version).

On the Bolivian side, a number of precedents led the FSTMB to decide on a film education project. There were two leading figures in this initiative. First, Líber Forti (1919–2015), an artist and unionist with anarchist ideas originally from Argentina. Among the numerous activities he undertook in his long and fruitful life in Bolivia is his work as cultural advisor of the FSTMB from 1963 to 1986 (when state mines were closed and privatized by decree law), a position from which he supported all kinds of activities, including theater, radio, and film.

Also indispensable was the involvement in the mining world of Alfonso Gumucio Dagron, who became media advisor for the Bolivian Workers' Center (Central Obrera Boliviana, COB) (Aimaretti 2020, 183). This multifaceted intellectual, filmmaker and first historian of Bolivian cinema was educated in France, and combines in his person the learnings of the intellectual and cinematographic activism of the French left and of the Latin American Third Cinema. In the late 1970s, he co-edited the book *Les Cinémas de l'Amérique latine* (*Latin American Film*) with Guy Hennebelle, studied with Jean Rouch, and participated in the making of a film by Alain Labrousse about a hunger strike by mining housewives, which in 1978 catalyzed the end of the Hugo Banzer dictatorship. Gumucio Dagron also actively partici-

pated in Andean militant cinematography, for example, in his role as Jorge Sanjinés' assistant director on the film *Fuera de aquí* (*Get Out of Here*; 1977). The synthesis of these learnings was the theory/praxis developed in his book *El cine de los trabajadores. Manual de apoyo teórico y práctico a la generación de talleres de super 8* (*The Workers' Cinema. A Theoretical and Practical Support Manual for the Creation of Super 8 Workshops*). This manual was the fruit of the workshop he taught in Nicaragua in 1981, with the support of the Sandinista Workers' Center (Central Sandinista de Trabajadores, CST), although Gumucio Dagron turned the rather circumstantial and embryonic Nicaraguan practice into a solidly articulated theoretical proposal following the tradition of his elders (Solanas, Sanjinés, etc.).

The third contribution is the film production experience that the miners themselves had already had with Bolivian filmmakers such as the Ukamau group, with whom they co-produced the testimonial work *El coraje del pueblo* (*The Courage of the People*; 1971) and, with Gumucio Dagron, *Domitila, la mujer y la organización* (*Domitila, the Woman and the Organization*; 1979). The most transparent testimony that we were able to find regarding the intentions of the Bolivian mining organizations in establishing the TCM are the general objectives of the agreement signed between the union (FSTMB), the company (COMIBOL), and Varan. In their entirety:

1. The quest for a cinema that establishes the access of the general populace to the channels of production of cinematographic works.
2. The demystification of the technological, economic and artistic aspects of film production, in order to return to the people the means of expression and communication that Bolivian cinema should be, as an instrument of liberation outside the elites.

3. To break away from the alienation of the image of the Bolivian people created by so-called specialists, by which means we seek to allow them to reclaim their own authentic image (Film cooperation agreement 1983).

The objective of the Bolivian mining communities was very clear: they wanted their image and voice to stop being mediated by middle-class intellectuals, the “so-called specialists,” whether or not they were allies. To achieve this, it was necessary to demystify (or “*desmistificar*”, a beautiful word halfway between myth and mysticism that is unfortunately unrecognized by the Royal Spanish Academy) film production as regards its technological, economic and artistic aspects. Nothing less than this.

The general objectives of this agreement express the desire to possess the means of cinematographic production and sufficient cultural and technological capital to allow films to be made, and also demonstrate, once again, the will of the Andean mining and peasant communities to free themselves from leftist, bourgeois and urban paternalism. This questioning of technique and language correction were also carried out in parallel by some of the middle-class Latin American filmmakers of the 1980s. The films that emerged from these processes are considered to this day to be lacking in quality by “so-called specialists.” Historiography and film criticism should stop using Eurocentric quality criteria with an eye to facilitating the creation of stories that include women and subaltern groups.

I include with this brief article a section of the Bachelor’s thesis written by TCM instructor María Luisa Mercado with Gabriela Ávila, in which the methodology of the workshop is briefly explained. This and other documents are essential in the analysis of this experiment, whose fascinating textual results I do not have time to analyze here, but which will

soon be enjoyed again in Bolivia, returning to the place from which they came and to which they belong. The issue of the colonality of the archives must be left for later study.

Translation: Kristin Addis

Documents

1983. Film cooperation agreement between the Centre de Formation et Recherche Cinéma Direct de Paris and FSTMB — COMIBOL Cultural Agreement (Training, direction and production). María Luisa Mercado Archives.

1983. Fixed-term service contract between the Quechisla mining company and María Luisa Mercado Castro. María Luisa Mercado Archives.

Biography

Isabel Seguí is a Lecturer in the Department of Film and Visual Culture at the University of Aberdeen (Scotland) and a Leverhulme Early Career Fellow. Her research examines the work of subaltern social groups and women (middle and working class) in Andean cinema. She has published in numerous journals and collections published in Europe and the Americas, and is a member of the Coordinating Committee of the Latin American Women's Audiovisual Research Network (Red de investigación del Audiovisual hecho por Mujeres en América Latina, RAMA).

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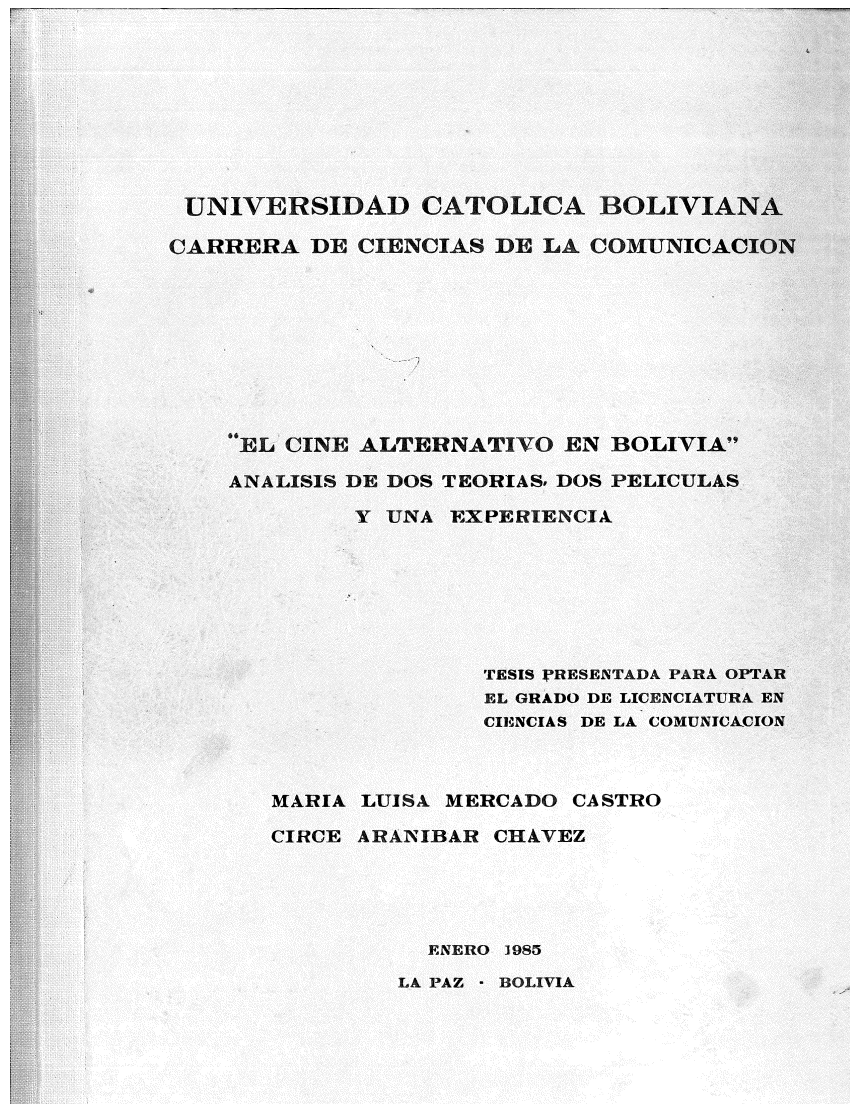
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APPENDIX



Patch from the Mining Film Workshop (c. 1983). María Luisa Mercado Archives.



Cover, table of contents, and fragments from María Luisa Mercado and Circe Aranibar Chávez's bachelor thesis (Universidad Católica Boliviana, 1985). María Luisa Mercado Archives.

UNIVERSIDAD CATOLICA BOLIVIANA
CARRERA DE CIENCIAS DE LA COMUNICACION

"EL CINE ALTERNATIVO EN BOLIVIA"
ANALISIS DE DOS TEORIAS DOS PELICULAS
Y UNA EXPERIENCIA

Tesis presentada para optar
el grado de licenciatura en
Ciencias de la Comunicación

MARIA LUISA MERCADO CASTRO
CIRCE ARANIBAR CHAVEZ

ENERO 1985
LA PAZ - BOLIVIA

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La etapa de difusión diseñada y aprobada por la PSTMB incluye una gira por todas las empresas afiliadas con tres exhibiciones en cada lugar, seguidas de debate. Se prevé igualmente un registro sistemático de la forma de percepción y participación de los espectadores.

5.6. Resumen del trabajo del taller

El primer día de trabajo los participantes recibieron instrucciones sobre el manejo de la cámara. A partir de esa explicación que no tomó más de una hora, los jóvenes salieron a realizar una práctica contando cada uno con cinco minutos para desarrollar el tema de su elección.

El método de trabajo utilizado por otros talleres de cine directo contaba, con el aprendizaje que surge de una observación crítica de los errores cometidos en la primer práctica. Sin embargo, la imposibilidad de contar con el material revelado en un breve plazo (en Bolivia no hay laboratorios) obligó a imprimir al curso características particulares.

La teoría cinematográfica fue transmitida a los participantes junto a proyecciones de muestras clásicas que inspiran a la corriente del cine directo: se proyectó Nanuk de Robert Flaherty parte de la obra de Vertov, prácticas realizadas en otros países - por campesinos o miembros de los talleres; películas de Jean Rouch y de la escuela de cine directo de Canadá. (versiones en francés)

Luego de esto se realizaron otras prácticas. Un equipo de video que había sido considerado para enseñanza de apoyo, adquiere una mayor importancia en la medida que permite evaluar las prácticas de manera inmediata. Tras cinco semanas de trabajo se inicia la investigación de los temas que serán filmados como práctica final. Se plantean los temas y discute entre todos. Algunos enriquecen el intercambio de ideas con su propia experiencia. En otros casos se realizan reuniones con los secretarios de cultura de los sindicatos para escribir guiones sobre lo sugerido por los trabaja-

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dores.

Cada participante realiza su investigación, plantea su guión y efectúa el rodaje. Tras una filmación, su experiencia es transmitida a los otros compañeros; se habla de las condiciones técnicas y de las dificultades del rodaje. Algunas de las películas fueron hechas en lugares de trabajo, interior mina, donde las temperaturas son bajo cero o 40°grados con humedad constante.

Los guiones no son detallados, sino guías de filmación y en muchos casos replanteados en el mismo lugar de rodaje. La acción de los "monitores" en la mayoría de los casos se limita a motivar y sugerir.

Algunas películas no son estrictamente documentales. Los protagonistas deciden actuar dando opción al realizador a filmar una puesta en escena. La integración de los realizadores en el medio social es uno de los aspectos más importantes.

La compaginación de las películas es realizada por los mismos jóvenes y la ayuda de los monitores se da sobre todo en el corte final. Por las dificultades que se presentaron a raíz del tiempo que requiere el envío y retorno del material expuesto, no todas las películas fueron compaginadas en Bolivia.

Al momento, esta actividad cinematográfica, de grandes perspectivas y posibilidades, se halla a la espera de mejores condiciones económicas. La Comibol atraviesa uno de los momentos más difíciles de su historia por la falta de herramientas de trabajo, desabastecimiento de sus pulperías, etc. Estas condiciones han impedido por el momento la difusión de las películas realizadas.

El cine de los trabajadores plantea como las estructuras generadoras a las organizaciones sindicales. En el Taller de Cine de la FSTMB este aspecto se cumplió parcialmente. La cooperación francesa incluía en el aporte de equipos la participación de dos cineastas franceses. ¿En qué medida esa presencia influye en

la realización de un cine antimperialista?

Sin el aporte en equipos del gobierno francés es posible que la actividad cinematográfica de los mineros habría sido postergada indefinidamente. Las condiciones económicas de la empresa Comibol en 1983 no permitían la inversión del monto requerido por ese taller de cine.

Reconociendo ese aspecto, la cooperación francesa es válida, además la actividad de los cineastas del cine directo ubicada entre las prácticas de comunicación alternativa de su sociedad, se constituye hasta cierto punto en solidaridad ideológica con las aspiraciones de los mineros.

La influencia ejercida hacia la realización de un cine directo de concepción individualista se presentó de manera notable.

El convenio de cooperación sostiene: "la dirección pedagógica estará a cargo de dos monitores franceses del Centro de Formación e Investigación de Cine directo de París, asistidos de dos monitores bolivianos con experiencia previa en el campo de intervención social." (58) Este aspecto, sumado a la experiencia de los cineastas franceses determinó la forma de trabajo del taller.

Como actividad pionera, reconociendo esas fallas y en la perspectiva de que en algún momento será una actividad autogestionada, el Taller de Cine de la FSTMB es una práctica importante de comunicación alternativa en cine.

6. RESUMEN

En el cine boliviano encontramos dos planteamientos teóricos:

"Teoría del cine revolucionario popular" de Jorge Sanjinés y el Grupo Ukamau y "el Cine de los Trabajadores" de Alfonso Gumucio D.

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El cine revolucionario popular surge de una actividad cinematográfica del Grupo Ukamau y del estudio de la población y cultura boliviana. A partir de la confrontación de la obra con su público, se produce una toma de posición política sobre la realidad nacional. Por eso, en muchos casos, más que planteamientos netamente cinematográficos hay un discurso político sobre el cine en el contexto latinoamericano.

En el caso del cine de los trabajadores, el planteo surge de una teorización de las posibilidades de acceso del formato Super 8, con la influencia de la teoría del Tercer cine sustentada por el grupo Cine Liberación.

Las dos teorías quedan sintetizadas en los cuadros 1, 2, 3 y el N°4 que resume la experiencia del Taller de Cine PSTMB.

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CUADRO N. 3

EL CINE DE LOS TRABAJADORES

TEORIA CINE DE LOS TRABAJADORES	PRACTICA EL EJERCITO EN VILLA ANTA
Organizaciones sindicales	Producida por el Centro de Investigación y promoción del campesinado
Los trabajadores se expresan sin intermediarios. Creación individual o colectiva	Realización de Alfonso Gumucio Testimonial pero de creación individual
Antimperialista Inmerso en lucha de clases Recupera la memoria popular Democrático Descentralizada Destinatario específico Cine urgente Estrecha relación con la verdad Coadyuva a conciencia de clase	No tiene ninguna relación con imperialismo por tratarse de un problema muy específico. Denuncia las consecuencias de la injusticia que sufren los campesinos. Cada testigo relata lo que vivió el pueblo. En cierta manera, pues representa la posición de una población de campesinos. Producción centralizada. Para público campesino aymara Denuncia filmada a pocas horas de la intervención militar. Versión cinematográfica documental y de testimonio. Los campesinos reclaman por la injusticia de que son objeto.
Plano secuencia Nuevo lenguaje La belleza es medio	Predominancia del plano secuencia cine imperfecto Se acomoda en los moldes tradicionales La belleza forma parte del film
Circuito de difusión propio Exhibición con debate Participación del espectador Recuperación económica	Difusión de CIPCA en cursillos El film motiva la discusión Espectador aymara participa dando su opinión. Material didáctico que no busca su recuperación económica

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CUADRO N°4
TALLER DE CINE MINERO

PRODUCCION	Federación Sindical de Trabajadores Mineros de Bolivia FSTMB Gobierno francés, representado por el Centro de Formación e Investigación de Cine Directo.
REALIZACION	Hijos de trabajadores mineros de los diversos distritos de la minería nacionalizada Orientados por monitores (2) franceses del Centro de Investigación y Formación de Cine Directo y (2) monitoras bolivianas.
CONTENIDO	Documentales sobre aspectos de la vida del lugar Personajes individuales Testimonios Recuperación cultural Expresión oral en lenguas nativas.
LENGUAJE	Sencillo Plano secuencia Cámara participante Cámara en mano.
DIFUSION	En canales paralelos, con debate Proyecto de difusión en distritos mineros y comunidades rurales.

zine

1 iz.(Heg.) h. zinema, cine, cinema

zine

noun

: MAGAZINE *especially*: a noncommercial often homemade or online publication usually devoted to specialized and often unconventional subject matter



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