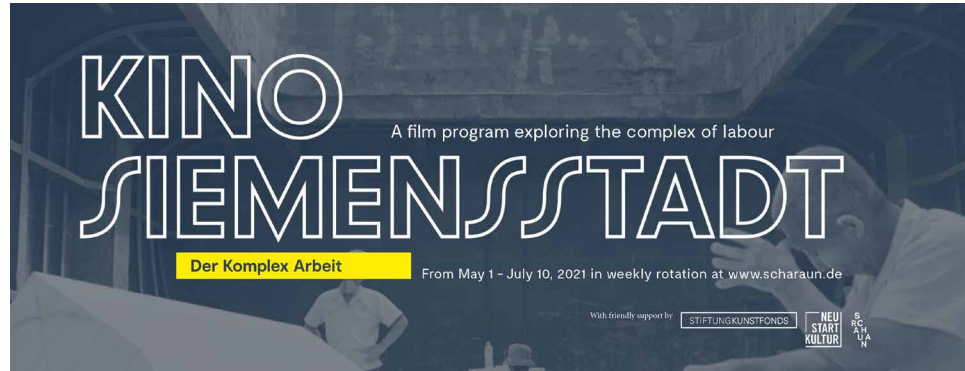


Scharaun presents:



The ten-weeks online series KINO SIEMENSSTADT - The Complex of Labour gives artists the opportunity to reflect on the subject of 'work' through selected films and videos:

Celine Berger, Hartmut Bitomsky, Chen Chieh-jen, Chto Delat, Jeremy Deller, Justine Emard, Antje Engelmann, Harun Farocki, Alex Gerbaulet, Assaf Gruber, Hulda Rós Gudnadottir, Laura Horelli, Mikhail Karikis, Eléonore de Montesquiou, Hira Nabi, Wendelien van Oldenborgh, Adrian Paci, Cora Piantoni, Anette Rose, Romana Schmalisch & Robert Schlicht, Melanie Smith, Caspar Stracke, Jean-Marie Straub & Danièle Huillet, Pilvi Takala, Clemens von Wedemeyer, Ina Wudtke and more

Program #10
4 July - 11 July, 2021

www.scharaun.de

Labour and pop, how does that fit together? In the last program of the ten-week online film series *KINO SIEMENSSTADT The Complex of Labour* the most diverse genres such as filmcollage, music video, promotion and documentary film come together in one survey. Henrike Naumann cuts the TV images of her youth, socialized in East Germany, both before and after the fall of the Berlin Wall, in her video *The Monotony of the Yeah Yeah Yeah* (2020) virtuously together by superimposing different film tracks on top of each other. The subtle differences between the systems of socialism and capitalism are tumbling and slowly beginning to collapse as we see a GDR school educational film, *The Flintstones*, Million Friedman and the Bremen Town Musicians, all underpinned by the voice of Walter Ulbricht and his diatribe about the dangers of Western Beat Music with its youth corrupting Yeah Yeah Yeah. Ina Wudtke sets the almost forgotten revolutionary *Willi Bredel* (2018) as well as herself and her artist colleagues (2006) a musical monument with a self-made bio-pic music clip and a humorous satire of artistic self-optimization and exploitation. Antje Engelmann accompanies her aunt *Renate* (2005) every step of the way from Berlin Wedding to Hamburg's red light district to her hometown in Ulm and shows by means of her inimitable thirst for freedom that a course of life does not always function according to predetermined rules, but has its very own pitfalls due to her profession as a prostitute. Renate comes closer and closer to us as she confidently lives her own life.

Henrike Naumann - Die Monotonie des Yeah Yeah Yeah, 2020, 9 min

Ina Wudtke - Willi Bredel, 2018, 5 min

Ina Wudtke - A Portrait of the Artist as a Worker, 2006, 12 min

Antje Engelmann - Renate, 2005, 54 min



Henrike Naumann - Die Monotonie des Yeah Yeah Yeah, 2020, 9 min

In her video *The Monotony of the Yeah Yeah Yeah* (2020), excerpts from GDR teaching materials on film merge with video sequences from the animated series *The Flintstones*, scenes from a cartoon version of the *Bremen Town Musicians* with segments from Milton Friedman's television series *Free to Choose*, which was also used as school material. On several levels, the value of (human) labour, processes of commodification, as well as contrary understandings of the concepts of property and freedom are thematized. Henrike Naumann borrows the title from Walter Ulbricht's oft-quoted speech from 1965 in which he condemns Western beat music by banning its performance in the GDR.



Ina Wudtke - Willi Bredel, 2018, 5 min

As part of a series of art works on the tradition of workers' writers, Ina Wudtke produced the music clip *Willi Bredel* (2018) in cooperation with the Hamburg rapper Captain Gips who also plays the metalworker and lathe operator Willi Bredel (1901 Hamburg - 1964 Berlin East), one of the most famous workers' writers of his time, whose books were translated into 17 languages. His book *Die Prüfung* (The exam) was the first written document from a concentration camp. Today, however, Willi Bredel has been almost forgotten, so it is time to mention and sing his name again. Willi Bredel came to writing via the workers' correspondence movement of the 1920s. Marxist newspapers at that time called on workers to submit texts about their living and working conditions.



Ina Wudtke - A Portrait of the Artist as a Worker, 2006, 12 min

In *A Portrait of the Artist as a Worker / rmx.* (2006), the Berlin artist Ina Wudtke stages a poetic essay by the Belgian philosopher and writer Dieter Lesage about her own work. The essay deals partly ironically, partly sympathetically with the various facets of self-exploitation of contemporary artists. It talks about the whole range of activities that many artists (have to) do in order to exist at all - in Ina Wudtke's case this is her work as a musician aka DJ T-INA, promoter, magazine editor, etc. *A Portrait of the Artist as a Worker / rmx.* advocates for artists in the contemporary art world in a humorous and provocative way.



Antje Engelmann - Renate, 2005, 54 min

Antje Engelmann accompanies her aunt, the over 50-year-old prostitute *Renate* (2005), from Ulm via Hamburg to Berlin. The journey across Germany's highway systems to the protagonist's former places of residence and work becomes the symbol of a unique life story. Renate's tales of quick money and the feeling of being desired illustrate her overpowering drive for freedom and independence. She reflects critically and soberly on the preferences of her clients, the financially precarious situation of prostitutes as well as the long-term consequences that prostitution can entail - after all, in this profession "the soul dies a little bit every day". Antje Engelmann accompanies Renate with a handheld camera and focuses the lens solely on her subject. She is an observer who structures the narrative but does not pose any questions or moral concerns to Renate.