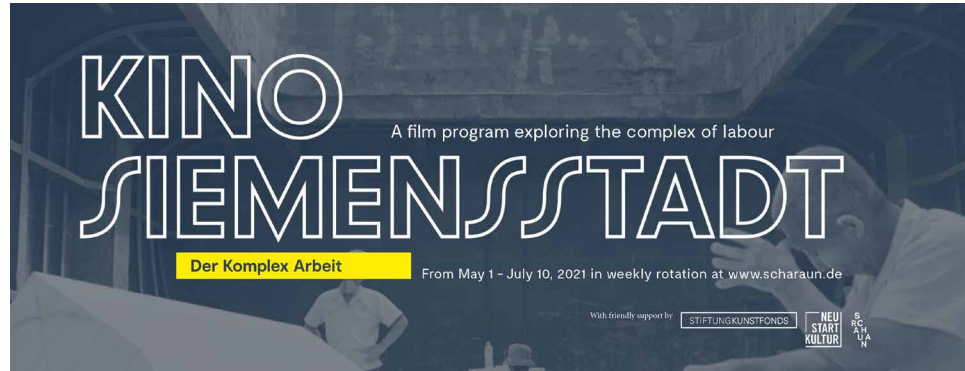


Scharaun presents:



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 Engelman, 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 #9  
26 June – 3 July, 2021

[www.scharaun.de](http://www.scharaun.de)

The penultimate program #9 *KINO SIEMENSSTADT The Complex of Labour* is confronting the viewer with the physical limitations of work; on an Icelandic trawler in double-digit sub-zero temperatures, underwater with seventy-something South Korean female divers and during a long intense workday in a sulfur mine in Indonesia. In *Keep Frozen* (2016), Hulda Rós Gudnadóttir tells the stories of the men on the high seas who often come to Iceland from far away in order to work in challenging conditions onboard of a fish trawler. The voice-over narration is never tied to a specific character, simultaneously reminding us of the importance of cohesion as a team united while working on the ship. *SeaWomen* (2012) by Mikhail Karikis focuses on a rapidly disappearing community of elderly female marine workers living on the South Korean island of Jeju. During his residency on the island, Karikis encounters a group of women in their late 70s and 80s called haenyeo (sea women) who dive to great depths without oxygen to find pearls and catch seafood. Darren Almond explores geographical boundaries and culturally specific points of arrival and departure. For his work, the artist often travels to remote and hard-to-reach places. In his film *Bearing* (2007) he is following a sulfur miner in Indonesia with a high-definition camera on one of his daily walks from the mouth of a crater to the weigh station.

**Hulda Rós Gudnadóttir – Keep Frozen, 2016, 68 min**

**Mikhail Karikis – SeaWomen, 2012, 16 min**

**Darren Almond – Bearing, 2007, 35 min**



**Hulda Rós Guðnadóttir – Keep Frozen, 2016, 68 min**

In the night and cold of the Icelandic winter, workers organize around a trawler returning from deep-sea fishing, its holds full of frozen fish. In 48 hours, 20,000 boxes of 25 kg each are to be unloaded. The temperature in the cold room is  $-35^{\circ}\text{C}$  and on the quays the snow crunches under the big safety boots. The guys who do this work are tough. The smallest mistake, the slightest wrong move, could be an accident that costs them their lives. In *Keep Frozen* (2016), Hulda Rós Guðnadóttir tells the stories of these men on the high seas, never tied to a specific character, and in doing so, simultaneously reminds us how important cohesion as a team is united when working on the ship.



**Mikhail Karikis – *SeaWomen*, 2012, 16 min**

*SeaWomen* is based on a video and sound installation by Mikhail Karikis focusing on a fast vanishing community of elderly female sea workers living on the North Pacific island of Jeju – a jagged patch of black volcanic rock that belongs to South Korea and floats between Japan and China. The work was created during Karikis's residency on the island, when he encountered a group of women called haenyeo (sea-women), now in their late 70s and 80s, who dive to great depths with no oxygen supply to find pearls and catch sea-food. This ancient female profession became the dominant economic force on the island by the 1970s, establishing a matriarchal system.



**Darren Almond – Bearing, 2007, 35 min**

Darren Almond's diverse work, incorporating film, installation, sculpture and photography, deals with evocative meditations on time and duration as well as the themes of personal and historical memory. Almond is interested in the notions of geographical limits and the means of getting there – in particular, culturally specific points of arrival and departure. For his work, Darren Almonds often travels to remote and hard-to-reach places, as in his film *Bearing* (2007), in which the artist follows a sulfur miner in Indonesia on one of his daily walks from the mouth of a crater to the weigh station, shot with a high-resolution camera.