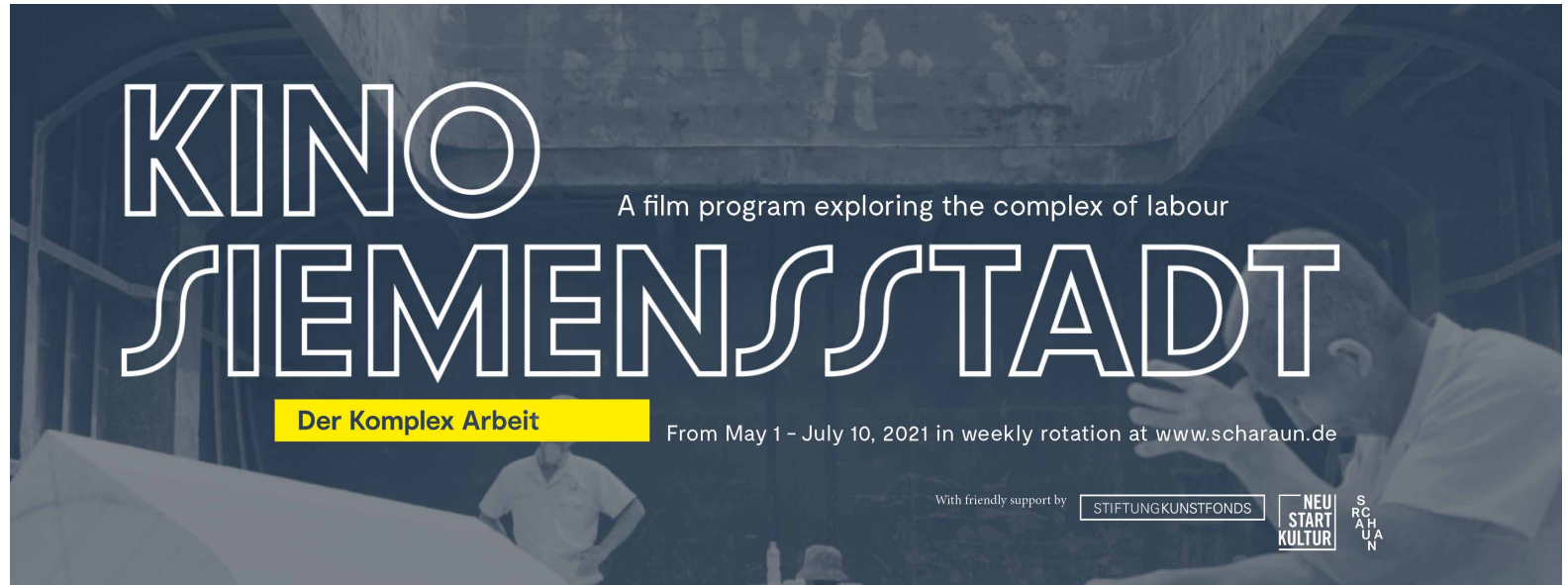


Scharaun presents:



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 Gerbault, 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 #3

15 May - 22 May, 2021

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

In the third program of *KINO SIEMENSSTADT - The Complex of Labour* physical borders between countries are confronted with long contested borders in labour relationships between the sexes. The film *A Border Musical* (2005) by the Russian artist group Chto Delat? stages the marriage market along the Norwegian-Russian border as a studio production with musical interludes in the style of Bertolt Brecht's 'Singspiel'. In the film *The Right* by Assaf Gruber, a 73-year-old museum guard wants to exercise her right to be transferred from the Collection of Master paintings in Dresden to the Muzeum Sztuki in Łódź for political reasons. In the film *Women of Cerbère*, the French border town of *Cerbère* is center stage for a female strike for better payment for their labour. Filmmaker Eléonore de Montesquiou visited the town near the Pyrenees and combines historical footage with accounts of women witnesses.

**Chto Delat - A Border Musical, 2005, 48 min**

**Assaf Gruber - The Right, 2015, 12 min**

**Eléonore de Montesquiou - Women of Cerbère, 2014, 24 min**



**Chto Delat – A Border Musical, 2005, 48 min**

Chto Delat's film project *A Border Musical* was a contribution to "Monday Begins on Saturday", the first edition of Bergen Assembly, a triennial of contemporary art in Norway. The filmic *mise-en-scène* hybridizes two issues that tend to be unpopular with Norwegian audiences: the marriage market along the Norwegian-Russian border and the rigid Norwegian social care system, which routinely pulls children from so-called problem families in order to integrate them into "healthier environments." After extensive research, Chto Delat? realized a studio production with musical interludes in the style of Bertolt Brecht's "Singspiel"; charming and nimble, it deconstructs the glossy image of a caring community.



**Assaf Gruber – The Right, 2015, 12 min**

A 73-year-old security guard from the Old Masters Picture Gallery in Dresden writes a letter to the director of the Muzeum Sztuki of Łódź, requesting to volunteer as a security guard there. *The Right* is a fictional story framed by historical sentiments. The ostensible reason for the security guard's wish for a transfer – apart from her personal history as a Polish-German refugee in the 1940s – is the Łódź museum's collection of avant-garde pieces by the “a.r.” group (“revolutionary artists”, “real avant-garde”) from the 1930s, which she values much more highly than the old masters in the Caravaggisti room in Dresden, where she is currently placed.



**Eléonore de Montesquiou – Women of Cerbère, 2014, 24 min**

In 1906, there was the first women's strike in France in Cerbère. Why? Because they wanted to be paid five or six cents more per ton, per wagon. The transitors who were responsible for the wagons did not accept their request, so they went on strike. Cerbère is a border town between France and Spain. In Cerbère, Spanish and French trains must stop, because the width of the rails differs in both countries. Until the 1980s, goods had to be carried from one train to another. The women of Cerbère and the région were working as « transbordeuses », it was their task to carry the oranges in large baskets. The men had heavier goods to carry.