

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 #6  
5 June - 12 June, 2021

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

In program #6 KINO SIEMENSSTADT *The Complex of Labour* the power relations between humans and machines from the early beginnings of industrialization to the latest developments in the use of robots are shaken. With the increasing use of robotics and mechanization, the classic labor relationship between man and machine is beginning to come apart at the seams, and artificial intelligence (AI) threatens to slowly reverse it. In Justine Emard's *Symbiotic Rituals* (2017), two robots Alter 2 and 3, interact face to face, both animated by a form of artificial intelligence based on a neural system programmed by the Ikegami Lab at the University of Tokyo and the Ishiguro Lab, Osaka University. In his film *As You See* (1986), Harun Farocki analyzed this relationship in more detail, making visible in just over an hour what otherwise remains hidden behind walls. His ambitious film project *Zur Geschichte der Arbeit* (On the History of Labour) remained unrealized in the end; however, with *As You See* we get an impression of what potential lies in the unfinished. Anette Rose takes her camera to the production sites and has been filming in the factories of the textile industry since 2006. Her video *Captured Motion* (2016-2021) implicitly deals with the knowledge embodied in hand movements and in machines. The short film *Top/Down* by Romana Schmalisch & Robert Schlicht stages a role play between three managers. While they discuss new management strategies, the initially clearly delineated power relations collapse.

**Justine Emard - Symbiotic Rituals, 2019, 4 min**

**Harun Farocki - Wie man sieht, 1986, 72 min**

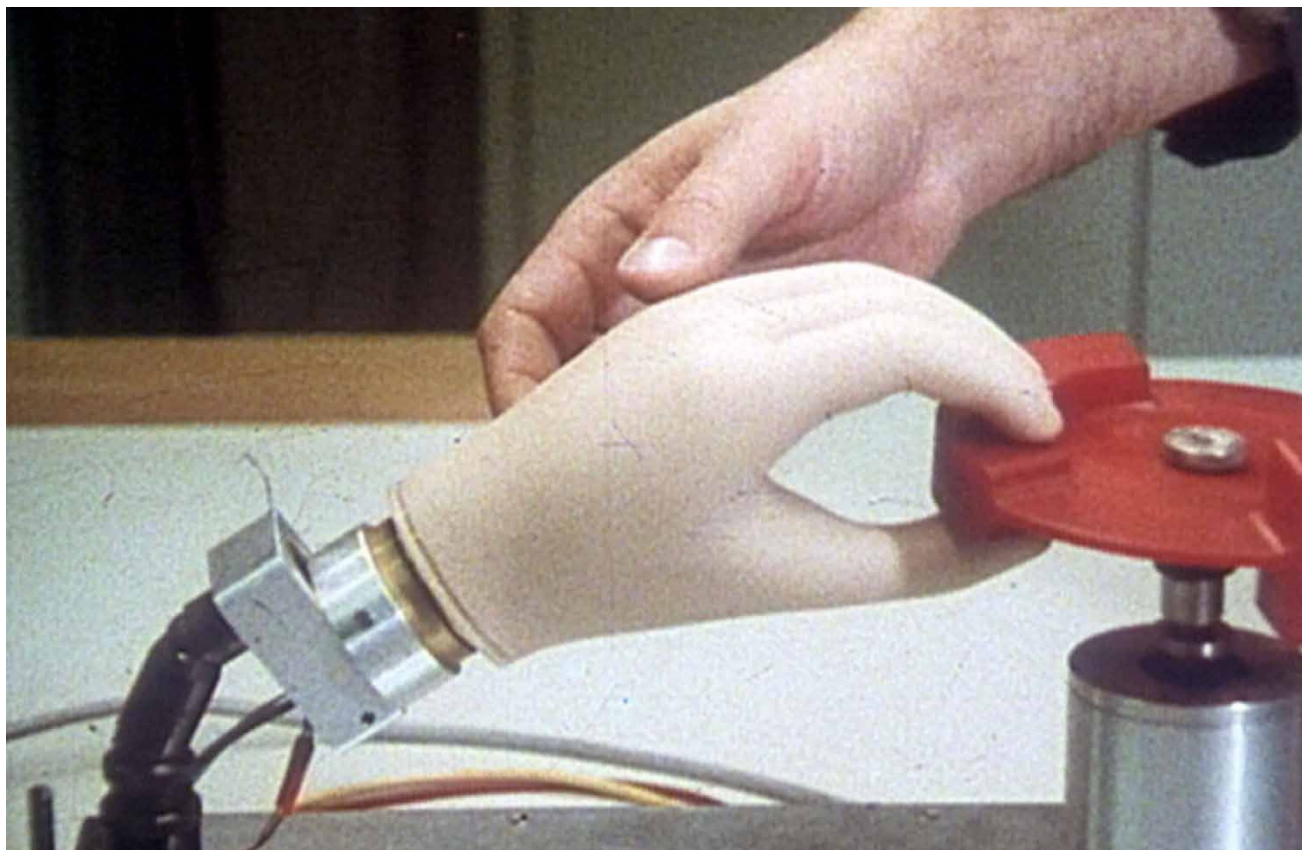
**Anette Rose - Captured Motion, 2016, 18 min**

**Romana Schmalisch & Robert Schlicht - Top/Down, 2017, 17 min**



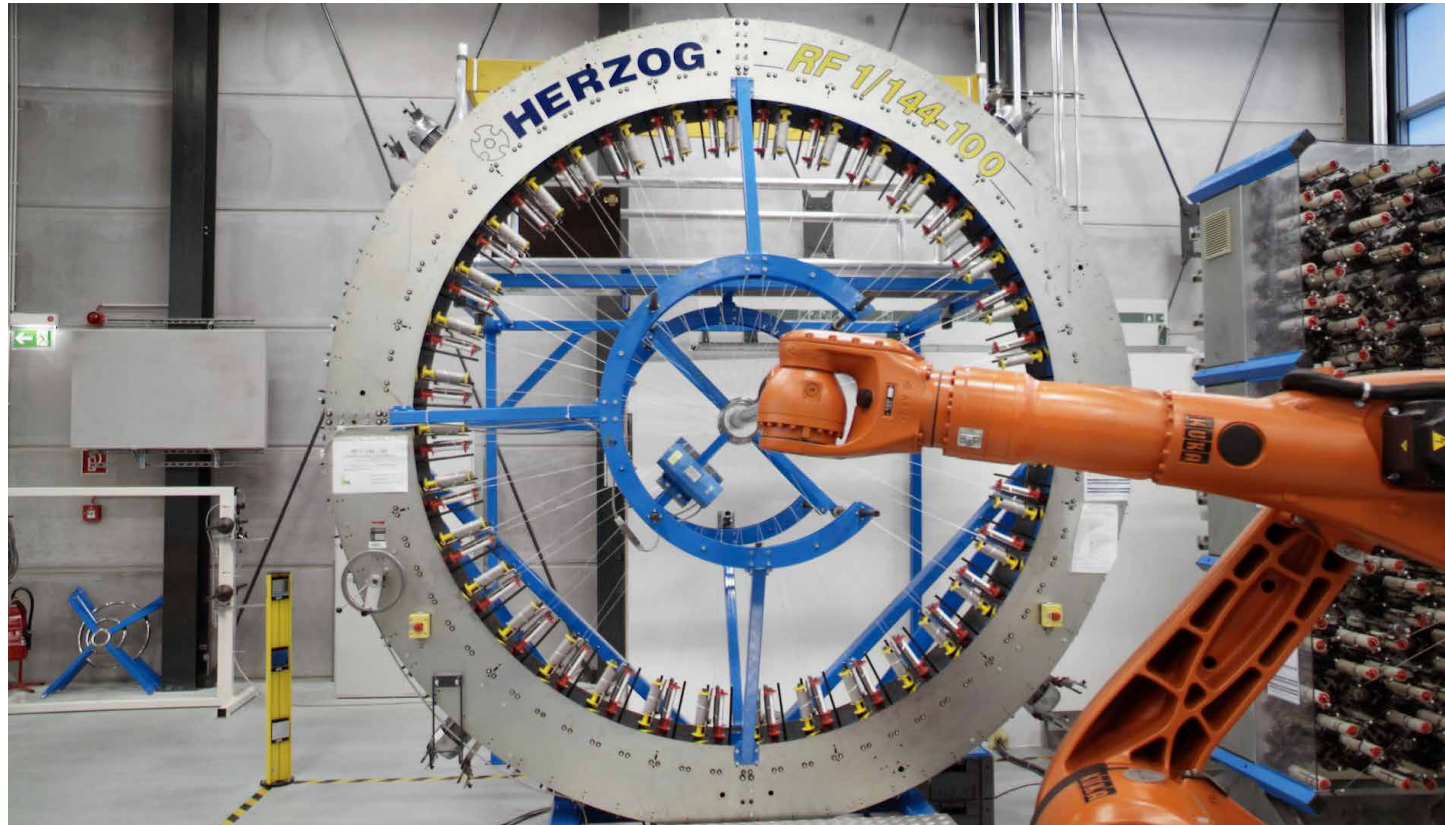
**Justine Emard - Symbiotic Rituals, 2019, 4 min**

In *Symbiotic Rituals* (2017) two robots, Alter 2 and Alter 3 co-developed by Ikegami Lab, Tokyo University and Ishiguro Lab, Osaka University are interacting in a ritual which relates to fighting as much as to dancing, highlighted by the music from Keiichiro Shibuya. Justine Emard has made a series of man-machine interface video productions during her travels to Japan in the past.



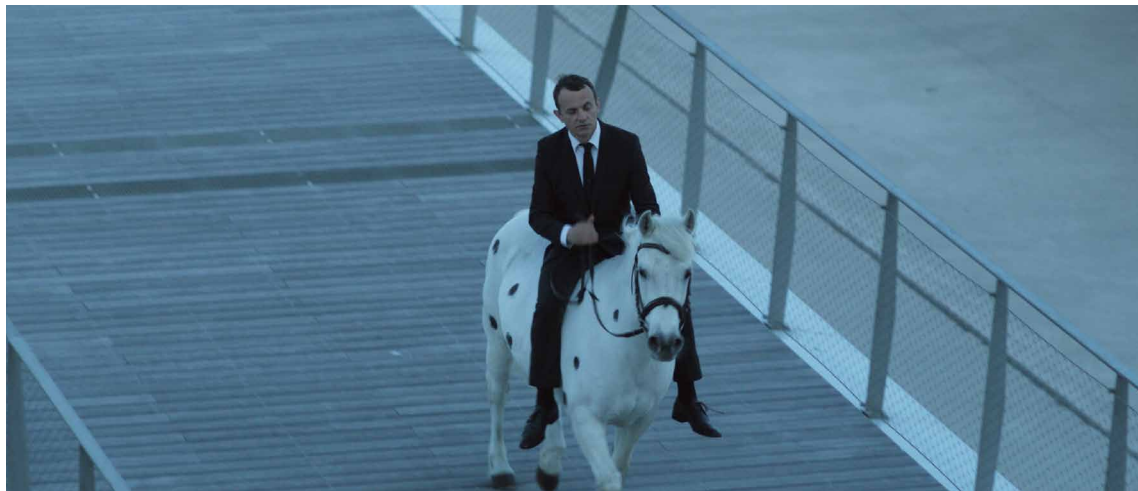
**Harun Farocki – *Wie man sieht*, 1986, 72 min**

*Wie man sieht* (1986) is an essay film by Harun Farocki which makes visible in more than an hour what otherwise remains hidden behind walls. By means of cinematic research and montage, he dives deep into the history of labour. In his spoken commentary, he deduces from the plowshare, which looks like a cannon, to daily work for bread. The birth of computer technology is derived from the function of looms, which used punch cards to insert patterns into the woven fabrics. A porn film is dubbed, Farocki lets us see the alienation of sex, work and actors. His ambitious film project *On the History of Labour* remained unrealized in the end; with *As You See*, however, we get an impression of the potential that lies in the unfinished.



**Anette Rose - Captured Motion, 2016, 18 min**

The multi-channel installation *Captured Motion* is a continuation of Anette Rose's cycle of works "Enzyklopädie der Handhabungen". The focus is on the industrial manufacturing process of three-dimensional braids, knitted fabrics and woven fabrics. On view are automated manufacturing processes and hands explaining automata with gestures, as well as movement notations inspired by Frank B. and Lillian Gilbreth. Since 2006, Anette Rose has been filming in craft workshops, factories and research laboratories, staging a complex fabric of translation processes between body and machine cycles.



**Romana Schmalisch & Robert Schlicht - *Top/Down*, 2017, 17 min**

Two years before *Labour Power Plant*, Romana Schmalisch & Robert Schlicht have staged the short film *Top/Down* who portrays a role-playing game with three managers. The setting appears almost identical, as they discuss new management strategies intended to increase productivity by more targeted access to people's desires and subjectivity, the initially well-defined power relations begin to topple.