

Scharaun presents:

**KINO**  
A film program exploring the complex of labour  
**SIEMENSSTADT**

**Der Komplex Arbeit** From May 1 - July 10, 2021 in weekly rotation at [www.scharaun.de](http://www.scharaun.de)

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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 #5  
29 May – 5 June, 2021

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32 years after the fall of the Berlin Wall, Program #5 *Kino Siemensstadt – Der Komplex Arbeit* is streaming five films simultaneously, all of which deal with the immediate effects of this historical event. The VW Complex (1989) by Hartmut Bitomsky is not only an inspiration for the name of the film series, but also shows in a relentless way the interconnections between industry and state, using the example of the Volkswagen Group. In her film *Schicht* (Shift, 2015) Alex Gerbaulet cuts scenes from her hometown of Salzgitter in a very compressed way against documents from the family archive and thus combines her own socialization with her father's work from mining to employment at the VW plant. The prefabricated housing estate Silberhöhe near the Saxon city of Halle is unstoppably decaying in the aftermath of reunification and the threat of unemployment. Clemens von Wedemeyer sets a filmic monument with the short film *Silberhöhe* (2003) against the upcoming demolition. The decline of cinema could not be averted in the East either, in Cora Piantoni's film *Wir waren das Kino* (2010–2016), those who worked in a Dresden cinema before 1989 have their say. The film ends with a cinema operator's commentary on the last film premiere before the fall of the Berlin Wall of Heiner Carow's famous film *Coming Out*. Five years after the fall of the Wall, Harun Farocki has assembled a vast amount of television images during the transition from East to West Germany into a filmic montage. This unique document of the times and rarely shown film *Die Führende Rolle* (The Leading Role, 1994) provides insights into the extent to which the collective consciousness of this historical event was shaped by television images.

**Hartmut Bitomsky – Der VW Komplex, 1989, 93 min**

**Alex Gerbaulet – Schicht, 2015, 29 min**

**Clemens von Wedemeyer – Silberhöhe, 2003, 10 min**

**Cora Piantoni – Wir waren das Kino, 2010–2016, 21 min**

**Harun Farocki – Die Führende Rolle, 1994, 36 min**



**Hartmut Bitomsky – Der VW Komplex, 1989, 93 min**

The film essay *The VW Complex* (1989), which combines historical and self-filmed material, begins with shots of a car graveyard and then turns its focus to the Volkswagen factory in Wolfsburg, which was built in 1938. In suggestive images, *The VW Complex* attempts an archaeology of recent German history using the example of the showpiece of German mass and war industry as well as the economic miracle, in the course of which, among other things, the Klein-Moskau barracks camp comes to light, where Russian forced laborers were housed during World War II. The factory and its machinery become a symbol for the structures of a society controlled from above.



**Alex Gerbaulet – Schicht, 2015, 29 min**

SCHICHT (SHIFT, 2015) unfolds the portrait of the filmmaker's family – brought to life by records from private archives – and embarks on a dizzying trip through the shrinking industrial city of Salzgitter, Germany. A city that is a cyborg with an iron skeleton and a heart beating 1000 metres deep under layers of soil and concrete. Mining, steel factory, model city. Upon the years 33 and 45, the first post-war generation projects itself into the future. Rudolf Gerbaulet completes his apprenticeship at the Reichswerke AG (formerly known as Hermann-Göring-Werk), works in the mine and at the Volkswagen plant. His wife Doris suffers from multiple sclerosis. Her diary is an expression of her slow disappearance. They name their first daughter after a singer: Alexandra. As a rebellious punk the daughter finds her own rhythm.



**Clemens von Wedemeyer – Silberhöhe, 2003, 10 min**

In Halle-Silberhöhe, an area of pre-fab living blocks in East Germany, blocks of flats are being torn down. The film addresses the mission of an urban-planning concept in the late modern era. The montage assembles the separate camera shots together to create a bleak setting, at the same time a comment on a technique used by Michelangelo Antonioni in his 1962 film *L'ecclisse*.



**Cora Piantoni – Wir waren das Kino, 2010–2016, 21 min**

A lot has been reported about the fall of the Berlin Wall. This film focuses on the period before, affected by discontent with the outdated political system, hope and a sense of impending change. Those who worked in cinema in Dresden before 1989, such as former cinema managers, film projectionists, cashiers, ushers and caretakers, talk about their experiences, while sitting and discussing in the foyer, in the gap between fiction on the screen and reality beyond the cinema doors.



**Harun Farocki – Die Führende Rolle, 1994, 36 min**

1989, the fall of the Berlin wall. Television crews trying, for days on end, to get an emblematic image which would crystallise the event: to no avail. Five years later, Farocki delivers a montage film of this footage, trying to define this 'absent image'. "Today, 5 years later, this material shows the extent to which the collective conscience was affected by the event, as well as all the efforts made to repress the trauma" declares the filmmaker.