Harun Farocki: Before Your Eyes – Vietnam

Commentary
Document
Material

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A Result of Many-Poled Contiguities

The foyer of the Delphi, a legendary Berlin first-run theater near Zoo Station. It is—probably—the evening of February 21, 1982, during the 32nd Berlin International Film Festival. Harun Farocki and the actor Ronny Tanner have set up a few props: a table, a chair; two photographs, and a sheet of white paper lie on the table. The occasion is a performative advertising flash for Farocki’s film Before Your Eyes – Vietnam, which will be shown for the first time on the following day in the same theater as a contribution to the 12th International Forum of New Cinema. A short sequence from the last third of the 114-minute film will be performed.

A camera team (probably one person each for camera and sound) documents the event. From the material a film of just under six minutes was produced, all traces of whose existence were lost until recently. The reel in question appeared early on in the examination of those parts of Harun Farocki’s estate held since late 2015 by the Harun Farocki Institute (HaFI) in Berlin. In contrast to the black-and-white film to which the action refers, the find is of 16-millimeter Kodachrome reversal material.

The entirely unexpected return to visibility of this film, along with its attendant can, which had been labeled by Farocki “Ronny and Harun Act Up,” triggered a series of considerations and resulting actions. Following preparatory work by Filipa César and Volker Pantenburg, film and sound, which existed separately, were digitalized—also separately—on behalf of the HaFI by the Korn Manufaktur in Berlin. Inquiries as to who had been responsible for sound and image in February 1982 initially came to nothing. The fact that this wasn’t material that could be ascribed to Farocki’s work was beyond dispute but it was equally unquestionable that this was a find that could be associated with the nascent HaFI archive—as a cinematic paratext that arose from working processes that certainly include an advertising event and its filming at the Berlinale.1

For the HaFI the authorless film reel “Ronny and Harun Act Up” was among other things an impulse to look again at Before Your Eyes – Vietnam. That complex and many-layered film about possible perspectives on the war in Vietnam, shot in sixty days between 1980 and 1982 in West Berlin, Lüchow-Dannenberg, and Khon Kaen (Thailand)—and edited over countless more—which, as Farocki acknowledges in his autobiographical fragment, “didn’t include the crimes of North Vietnam and the Vietcong. The fact that the camps for political opponents didn’t appear in it, and neither did the refugees, the Boat People, who mostly fled the communist regime in unseaworthy vessels,”2 convinced critics such as Frieda Grafe or Hans Christoph Blumenberg, but certainly wasn’t approved of everywhere at the time of the film’s release. Farocki’s large cast included the two well-known actors Bruno Ganz and Hanns Zischler. But their professional performances ensured an appreciable difference from the other players, such as the two leading figures of Anna (Anna Mandel) and Robert (Marcel Werner), who acted and talked like the “models” of Bresson or Straub/Huillet. This contrast between professional and amateur acting contributed to the distance

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1 The HaFI archive is expressly concerned not with Farocki’s work in the form of his finished films, installations, television programs, or radio pieces, for which other archives are responsible, but with everything in a sense left over from the research and conceptual phases, the production and postproduction, and the reception of these works. This means with a “surplus,” whose registration and administration can’t and shouldn’t be understood automatically—and requires approaches and methods still to be developed.

This idea of an active function that archival materials such as books, academic works, photographs, or TV footage can take on in the cinematic image, that can hold its own next to the directing, acting, camerawork, and design as an element of the audiovisual and theoretical argumentation, is also conveyed in the restaging of the film scene in the Delphi foyer in February 1982. Farocki asks the attendant viewers (among them Erika and Ulrich Gregor, the directors of the Forum) to come a little closer (“We prefer quiet sounds”), and then explains in a few words what they can expect on the provisional stage in the following minutes: “This is the American soldier Tanner, played by Ronny Tanner. The American soldier Tanner was shot down by a child while flying through North Vietnam airspace, and is now in the custody of the North Vietnamese population. This is the desk; around it are hundreds and thousands of original Vietnamese leaflets, but the moody comment: “That’s not a question."

Both performers are in costume—Tanner in green military clothing and parachute gear, while Farocki substitutes the ten performers around the table in the film with a certain Antonio Babington wrote, in an otherwise positive review: “The film is lurid in the clichés that it unobtrusively but hardly noticeably makes use of.”

According to a note from the time around 1979, Farocki had conceived his second full-length film—after Between Two Wars—as a “remake” of Inextinguishable Fire (1968/69). Before Your Eyes – Vietnam (an already quite final draft of the screenplay bore the title “The Liberation,” during the shoot the work was referred to as “Vietnam Samaging” in which the case associated with the following English title) poses not least the question of the archives from which this film derives and what it is very openly about. As with all of Farocki’s cinematic works, reading and research led the way. Before Your Eyes – Vietnam also exemplarily shows how the sources and material (the intellectual work associated in an otherwise positive review: “The film is lurid in the clichés that it unobtrusively but hardly noticeably makes use of.”

3 Antonio Babington, “Vietnam-Krieg, gedreht in Berlin,” in Programmblatt 13 (On Before Your Eyes – Vietnam), 12th International Forum of New Cinema, February 13–23, 1982, part 2 of the 32nd Berlin International (online): <http://www.arsenal-berlin.de/berlinale-forum/archiv/katalo-gblatter/action/open/download/download/et was-wird-sichtbar.html>, last accessed July 12, 2017. Nothing more can be found out about an author of this name; the text probably comes from Farocki’s professional periphery or was penned by him.

4 “ten years ago I made a film inextinguishable fire; today I want to make a remake of it. The film inextinguishable fire is made of the technical intelligentsia who take part in the production of napalm, inventing and engineering...ten years ago there were worldwide protests against the war of the usa against vietnam. for this reason i started with people who take part in weapons production, inventing and engineering. then their weapon is used and they see it on television; they are shocked. ...this raised the question of the connection between production and destruction. does the con production in the usa destroy the rice production in vietnam, is labor in the usa and europe aggressive, even where it isn’t belligerent? you make a remake when something has changed.” Harun Farocki, undated typescript, two pages, archive of Antje Ehmann/Harun Farocki GbR, Berlin.

Before Your Eyes – Vietnam, too, assembles and presents a whole series of ways to relate oneself to the interlocking stories of the war in Vietnam, the opposition to this war in a place like West Berlin, militant films and military science, love, and work. In an interview in March 1982 Farocki talks of aspiring to “a methodological critique of images and words,” although he says that—unlike political parties—it isn’t a question of a “program” but of the “whole manner” of an approach; and regarding works of art: “[I]t depends on how they function, how they argue, how they create meaning or obliterate it,” instead of “what they proclaim.”

This isn’t the place for an in-depth analysis of the film, which would have to proceed from and extend the fairly copious literature. Instead this publication draws on the combined archives of the HaFI and Harun Farocki GbR in order to illuminate, for one thing, the immediate context of the advertising stunt in February 1982 which was part of an entire self-organized guerilla-marketing campaign in the course of the year, and included graffiti on the walls of buildings and a Volkswagen bus with large billboards, which Farocki drove through Berlin) and, for another, the measures that were taken to inform and if necessary to direct the reception of Before Your Eyes – Vietnam. These measures included the impressive twenty-seven-page essay “Dog from the Freeway,” a synthesis of Farocki’s preoccupation with the war in Vietnam and the research and reportage he prompted, in the January 1982 issue of Filmkritik. Its cover showed a photograph of Vietcong working in a rice field with assault rifles on their backs above handwritten artwork intended to compare (which the film does with the example of agriculture) what Farocki characterizes as the Vietnamese and US-American mode of production. But for us, along with “Ronny and Harun Act Up,” it was primarily the eight-page leaflet that Farocki produced with the distributor Basis-Film Distribution Berlin that motivated the present HaFI 005—reproducing in its more or less original size seemed a good reason. This leaflet, which Farocki distributed to the audience after the short performance in the Delphi, not only contains stills and the cast list of Before Your Eyes – Vietnam but is also an elaborate text–image montage, a digressively didactical press kit, a gift of material: it contains excerpts from the screenplay, a quotation from Susan Sontag’s 1969 book Trip to Hanoi, a passage from a column by Pier Paolo Pasolini published in 1968, an interview with Farocki conducted by his alter ego “Rosa Mercedes,” and—as cover motif—a photograph of the final shot of the film, upgraded with many annotations into a quasi technical image.

HaFI 005 is supplemented by the protocol of one of the film discussions that Farocki knew how to avoid after the short trailer performance for Before Your Eyes – Vietnam, but that are ritually held, after all, after screenings in the presence of the director. Towards the end of the year, on November 9, 1982, having been screened during the previous months at festivals and on general release, the film was shown at the 6th Duisburger Filmwoche [a festival for German-language documentary films; trans.], and Farocki was obliged to face critical objections. His reflection on the contradictory nature of an involvement with the war in Vietnam only a few years after its end in 1975, and what’s more from the perspective of West Berlin intellectuals, was accused of simply moaning about the loss of an object of political mobilization by the protestors of 1968. Farocki responded that he had been concerned with something else, with a history of ideas, with the lessons learned by the West from the tactics of the Vietcong, a knowledge of the “exploitation by the guerillas of reserves and niches” that has gone into the methods of industrial engineering, so that the North Vietnamese partisans, it can be added, could become the involuntary harbinger of the methods.

Towards the end of the Duisburg discussion Farocki made a remark that is also instructive of the conceptual work on and in the HaFI archive, and was protocolled as follows: Before Your Eyes – Vietnam “was not due to one particular interest, but rather... stood in the continuum of his work and resulted from the many-poled contingencies of his other activities; the emphasized ‘motif’ interested him less.” To rephrase in more general terms: the individual film, the individual work, if it weren’t understood as the self-contained result of a particular commission or conjunction of themes, but as the modular component of a comprehensive, long-term, and open research activity, is as important for the library as the movie theater, the editing table, the journey, or the conversation.

Tom Holert, Doreen Mende, Volker Pantenburg

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7 The immediate critical reception is noteworthy (see for example the reviews at the time by Michael Kötz in Frankfurter Rundschau May 22, 1982; Hans Christoph Blumenberg in Die Zeit July 7, 1982; Friede Graf in Süddeutsche Zeitung July 16, 1982, and others; Thomas Elsaesser’s essay “Working at the Margins: Two or Three Things Not Known about Harun Farocki” was then groundbreaking in 1983 (Monthly Film Bulletin, vol. 50, no. 597 [October 1983]; reprinted in a slightly revised version in Thomas Elsaesser, ed., Harun Farocki: Working on the Sight-Lines. Amsterdam: Amsterdam University Press, 2004), and was to be followed—after a longer interval—since the late 1990s onward by further significant articles and book chapters by Tilman Baumgärtel, Rembert Häuser, Rainer Rother, Volker Pantenburg, and others.
8 Farocki 1982 (see note 5).
9 Perhaps not by chance does the leaflet recall the Neue Filmkunst bulletins, which were commissioned by Walter Kirchner in the 1960s on the films he distributed by Jean-Luc Godard, Straub/Huillet, and others, and edited by critics such as Herbert Linder, Frieda Graf, or Enno Patalas.
this is jackson, with the french in alger in 1961, or rosenblum, in the war against north vietnam in 1964, building up the anti-guerilla units in venezuela in 1967.

the girl entered the room and drew the revolver.

the man said, arguing with hegel: in this war the vietnamese has presented himself superbly. why does one plow a field? so that the earth provides more surface. the american bombs have plowed vietnam, making it larger and more visible.

the girl said: the beginning of an investigation is the connection of ideas. the end is the separation, the isolation, of an idea, and aimed the revolver at the american war scientist.

two detectives are there when they are lying there dead. one leafs through the book ‘strategy for survival,’ which is inspired by kissinger, but is more enlightening about the struggle of the vietnamese than any anti-war activist.

during his long speech the man drew out a razor behind his back.

the girl waited for the seven o’clock news, in the hope of shootouts that would drown out her shot.

this is claire, 22 years old, slim and supple, or judy from the midwest, or francesa from the glowing mexican sunshine.

this is the blood of the american soldier, who is also a scientist.

this is the blood of the assassin.

How illicit an image of us between the images of war.
Like in a war movie: a stirring love story set amidst war and genocide.
It looks so obscene because we are not injured. The victims in these images are blood-stained, none of the culprits are injured.


# Has Vietnam Gone Out of Fashion?

It has been a few weeks now that the word Vietnam has disappeared from newspaper headlines. The urgency, obstinacy, and ostentation with which until recently this word “made news,” has given way to a distracted “routine,” or at least a kind of quiet. If someone crazy were to think of carrying out a philological investigation of the number of times the word Vietnam had been used in the news reports of the last few years, compiling lists under different headings: political parties, newspapers, people, etc., a statistic would arise that, in its own way, would reflect perfectly the political and moral climate in which we have lived. And it is a pity that such an inquiry would omit the contribution of the oral use of this word.

I can say with absolute certainty that I would be the last person featuring on the list of people that have used the word, both in written and even in its oral form: I have not used it more than three times in its written form. I am proud of this. In fact, the word Vietnam was mostly used demagogically, in an oppressive way, out of obligation, fashion, moralism, need, in order to exploit or to be exploited. It was used with vanity, with pride, and conformism. It represented a generalized desire to wash oneself of one’s sins. A desire that had become a common sentiment; simultaneously diffused and differentiated, majoritarian while also elective.

It is from anger and shame that I have always refrained from naming Vietnam in vain, as the Ten Commandments incite against taking God’s name in vain. But now there is a pausing moment – ah, certainly not definitive – in Vietnam’s atrocious fashionability. Now that the Vietcong, if only for a brief moment, seem distant and “separate” from us (it is indeed more practical to speak about Mexican students now), I want to state all my love for that tiny and sublime people. While in Europe fake avant-garde battles are being fought (fake because objectively premature – all over Europe there is fascism in its various forms except in England), over in Vietnam a rearguard war is being fought, a war that first and foremost is being fought for such minimal and elementary things as freedom and independence. I do not want to be a blackmailer. I only want to be realistic. And I say this above all to the men of my age, whose fate has been that of seeking “fulfillment” at a different time to that in which their life began. No: for them it is still the same old era, they must fight their old battles. Exactly because they are still in the world, many of the reasons that have influenced their time are still real. Their ambiguity is further aggravated, to a dramatic, or even tragic extent. They cannot in fact know, and do not see that a new era is born; they can only “fulfill” themselves in the old. It is not a generational matter.

Even though university students cry “Ho Chi Minh,” the Vietcong peasants and “heroes” belong to the old era. I put the word “heroes”
“Why is this: when people embrace, they are silent, when they begin to think and speak, they cease to embrace. Or even worse: two lovers are talking. Suddenly they run out of ideas: they embrace.

But connecting love and politics would mean doing both—at the same time.

No, that’s not right. Two lovers can embrace silently, and it’s like a conversation. Or they talk to one another and it’s like an embrace.”
M: Your film has a man who talks about images and sounds, as perhaps Godard might do. But it isn’t Godard, it’s an American GI who is a prisoner of the Vietnamese.

F: Yes, it’s a film about interchange. The CIA images speak better about the Vietcong than the books of the antiwar opposition. The idea of weakness, which is a quality triggered by the guerrilla war in Vietnam, was thought about and acted on more by technocrats than guerrillas here. This is nothing new, by the way. The Greeks raided the Anatolian cities and plundered and destroyed them, enslaving scientists, and so became great mathematicians.

M: The hope remains that the despoiled retrieve their goods.

F: The Vietnamese had to fight with American weapons, that is, fight American. But it was the attempt to retrieve something that was in the wrong place.

M: Anna, however, wants to separate. She doesn’t want all these ifs and buts. She wants to isolate ideas, to liberate them from bad contexts. That’s why she says “separate” and not “hold apart.” The Chinese under Mao said 70/30 about Stalin. That is, Stalin was 70 percent good and 30 percent bad. She doesn’t want to make this reckoning.

F: With me people always try to hold the images and the words apart. People like to say to me: but lovely images. You have to remember that today everyone says BUT. People say, but a lovely woman, as if it were against a basic expectation. Just like people say about a woman, but she’s a good fuck, they say about me, but lovely images.
“An interesting image: the American soldier has a stethoscope to listen for subterranean tunnels through which the Vietcong move. Like a doctor. The image says: the Vietcong are the sickness that has befallen Vietnam. The American soldier is the doctor who makes the country well again. And the image says something else: the Vietcong is the blood flowing through the veins of Vietnam. The heartbeat.”

BERLIN FIRST SHOWING

From Feb. 26, 1982. Daily 8.30 p.m.

Film rental and information at:

Basis-Film Verleih GmbH, Güntzelstrasse 60,
1000 Berlin 31, Tel. 030/853 30 37
before your eyes – vietnam

by harun farocki

tue. nov. 9, 1982

11 a.m.

minutes of the discussion about the film:

to get the discussion started dietrich leder, as moderator and member of the program commission, justified the screening of the film at the duisburger filmwoche, although it had already been shown in the forum in berlin and several theaters. he said that this repeated screening of the film at a festival was justified by the fact that it exemplified something that could prompt visitors to a documentary film week, and particularly documentary filmmakers, to think about how they deal with (film) images. this “something” was skepticism, which before your eyes – vietnam expressed both thematically and formally about the “truth of images.”

very many documentaries dealt with documentary images in such a way as to present them on the one hand as “true” and “authentic,” but on the other used the same images (particularly in their claim to truth) as rhetorical arguments in the discourse of the film.

this aspect of the argumentative use of images, along with misgivings about harun farocki’s attempt to avoid and simultaneously reflect on this rhetorical exploitation of images, was the determining theme of the following discussion. in the understanding of the minute-taker, the variously expressed misgivings about the portrayal of the vietnam conflict also belong in this context.

arnold sieber (unidoc) in particular criticized the film’s presentation of its historical content (the intellectual western european debate on the vietnam conflict) in the self-pitying “wailing over lost toys” of bygone “revolutionary romanticism.” farocki saw a pattern in this contribution that he had encountered in many discussions about his film; but he decisively defended himself against such unequivocal attribution of cinematic images to particular ideas that as such have nothing to do with the instruments of films. in before your eyes – vietnam he had not been concerned with the exploration of a particular conjuncture (of atmospheres; minute-taker) but with the exploration of an extremely significant process in human history, namely the struggle of a people of apparently utterly inferior strength against a highly armed occupier, and the victory of this people. he had been interested in examining this process and its reflection in the western european discussion. one also shouldn’t, harun farocki continued, insist on the film’s two protagonists, as they disappeared for long stretches of the film into their own research into the ideas of the guerilla war. so the film is about the history of ideas. it investigates an idea: europe looks at a guerilla war—what comes from this?

as for the question of who really learnt from the vietnam conflict and the guerilla war of the vietcong, it can be observed, for example, that the strategists of “industrial engineering,” that is, the construction of machines, have learnt more from the exploitation by the guerillas of reserves and niches than left-wing discussion circles. farocki therefore understands his attempt to portray poverty of experience as an invocation: to thaw what is frozen in these machines.

w. roth again came back to the film’s reserved atmosphere, which moves between solemnity and grief. due to the film’s lack of irony, according to roth, because it increasingly appears merely beautiful, it remains within the solemnly atmospheric. what is lost through this is an examination of the experiences with and within the protest movement against the vietnam war.

this aspect, which concurs with the impression often voiced in the discussion, that the film sets forth a certain cold solemnity and mannered stylistism, especially in those scenes featuring the two main protagonists, once again focused the misgivings about farocki’s hermetic form of narrative towards the end of the discussion.

responding to a comment about the systematic emptying of the cinematic images, farocki expressly defended his method by pointing out that particularly in the portrayal of relationships between several people in a film (and their relationship to society, history, politics) one also had to insist cinematically on the abstraction of these relationships, as opposed to the scenographically charged abundance of images in both the daily information media and the temperamental new (german) feature films. he didn’t believe (anymore) that so-called “whole people” communicate so one had to remove very many everyday signals from the décor of the film, from the acting, speaking, action of the performers, in the interest of intensifying the analysis with less imagery. the catchword “nouvelle cuisine” was mentioned.

taking this up, dietrich leder represented the view that the deliberate reduction certainly represented something correct, but that this reduction, which was also shown in the exclusively linguistic reflection on the truth and untruth of images, led to a certain solemnness of portrayal. what remained in this specific form of reduction was actually mere text, delivered by the performers in the middle register.

in conclusion harun farocki answered the question as to his specific interest in making this film by saying that the film was not due to one particular interest, but rather that it stood in the continuum of his work and resulted from the multi-polar

contiguities of his other activities; the emphasized “motif” interested him less.

minute-taker: jochen baier
Harun Farocki with an extra (left) and Jeff Layton (right) on the set of *Before Your Eyes – Vietnam.*

* Despite extensive research, not everyone in the photographs pp. 20–21 could be identified.

On the set of *Before Your Eyes – Vietnam.* Left to right: Karl Wegmann, Rolf Müller, Harun Farocki, Ingo Kratisch, three unidentified extras and a worker, Anna Faroqhi, and Ingrid Oppermann.

* Trotz intensiver Recherche konnten manche der abgebildeten Personen auf den Fotoseiten 20–21 nicht erkannt werden.


Bruno Ganz, Harun Farocki, and Inga Humpe on the set of *Before Your Eyes – Vietnam*.

Bruno Ganz, Harun Farocki und Inga Humpe auf dem Set von *Etwas wird sichtbar*. 


Harun Farocki and Ronny Tanner during a short performance in the foyer of the Delphi Theater, West Berlin. Still from a six-minute documentary (16-mm reversal film, color and sound) entited “Ronny und Harun act up” but with original unheard information. The film reel was found in 2015 in the archive of the Harun Farocki Institute and digitalized in 2016.

Fotos
W. Roth kam nochmals auf die unterkühlte Stimmung des Films zurück, die sich zwischen dem Protokollanten und den Sprechern entwickelt habe. Er verwies auf die widersprüchlichen Auffassungen der Protokollanten über die Bildsprache und die Argumentation der Sprecher. Roth betonte, dass der Film aufgrund seiner Stimmungskomposition und der verwendeten Bildsprache als "wahrhaftig" erachtet werden könne.

Roth stellte fest, dass der Film in seinen Bildern die Wahrheit der aktuellen Ereignisse darstelle. Er betonte, dass die Bilder des Films in ihren verschiedenen Formen und Stilen der konkreten politischen Situation entsprechen und die Erfahrung der Zuschauer in ihrer spezifischen Zeit aufgreifen. Roth war der Meinung, dass der Film einen erneuerten Umgang mit den dokumentarischen Bildern erfordere.

Roth wies darauf hin, dass der Film eine Vielzahl von Bildern enthalte, die sich in ihrer Form und Bedeutung gegenüber der verbreiteten Bildsprache unterscheide. Er betonte, dass der Film in seiner Form und Bedeutung eine considerable Umgangsmöglichkeit mit (Film-)Bildern eröffne.

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BERLINER ERFARUNG

Aden Vietnam Heute. Der Herrscherg..
und das Bild - sagt einweisend: der Vietnam ist der Bild, das in den
Land und weiter Lesson macht.
die Vietnam belästigen hat, die Amerikasliche solchen ist der Azzz, der das
welt. Wie ein Azzz. Das Bild sagt: der Vietnam. Das ist die Karthawelt,
zum Horben, ob Tunnel in der Erdes sind, durch die sich der Vietnam von
"Erinnert an diesen Bild: der Amerikanische Soldat hat im Horben..."
Ist Vietnam aus der Mode gekommen?

nein, so ist das nicht richtig. Zwei Liebende können einander stumm umarmen und das wie ein Gespräch. Oder sie stehen weit voneinander weg.

Was bedeutet das? Sicher, es ist doch beides zu tun - gleichzeitig.
Es war im Grunde nichts als die Form, in die Amerika sein Spez.

Mit der Waffe, an die ich mich nachtraue, was kam ausgescheit.

Haut, in der Macht zu den Vietnamergehöhen und es erblassen.

Ich halte in den Verängstigen (...), in meinem Kopf, unter der

Lieg’ aber neben Eterennhitt, eine neue Verbindungs-Stor.

Sie Schialknit daran, in ihrer Beschämung im Inneren Artbeit-

Tisch ist schwarz, dann wieder mitgetheilt (Kribler, lüge Bildern

Unter einem Koordinatensystem.

Es und Kühe, die Beschämung zwischen Anna und Robert und

Wir unternahmen das Ausschnei, ein Bild von uns Zwischen den Bildern.
Folgende Seiten: Faltblatt zu Etwas wird sichtbar von 1982, herausgegeben von Basis-Film.
Kommentar zu den "operativen Bildern" der Militärtechnologie oder zu den algorithmischen ... in Auftrag gab und von Kritiker*innen wie Herbert Linder, Frieda Grafe oder Enno Patalas redaktionell betreuen ließ.

gegen diesen Krieg an einem Ort wie West des Kriegs in Vietnam, der Opposition rassistischen Vorgehensweisen. Auch eine Grammatik zu entziffern, die mediale ne Mitteilung!

überhaupt beginnt, mit der launigen Entgeg auf nordvietnamesischen Flugblättern neben Auftauchen der RAF als Friedenskämpfer basen in Deutschland und einem angebli -

Fraktion" (RAF) auf US-amerikanische Militär-

Zuschauer*innen ringsum zügig zerstreuen),

erst einmal innezuhalten, die Sache stehen der Geräusche eine eigene Studie wert wäre) nach diesem Destillat eines ganzen bild

ahnen. Man kann den Wunsch verstehen, zu lenken.

minante, 27-seitige Essay "Hund von der

wurden, um die Rezeption von

zum anderen die Maßnahmen, die ergriffen

wie ein VW-Bus mit großen Werbetafeln, Graffitis an Häuserwänden ebenso gehörten selbstorganisierten Guerilla- Marketing-

Farocki GbR, um zum einen den unmittel-

vergleichsweise reichen Literatur ausge

sie proklamieren." statt darauf, "was

argumentieren, wie sie Sinn erzeugen oder
dauf an, wie sie funktionieren, wie sie

auch für Kunstwerke gelte: "[E]s kommt

davon, dass er "eine methodische Kritik von

sachlichkeiten vom Krieg, von der Liebe und der

berlin, des militanten Films und der Wissen

achtung.“


Frankfurter Rundschau vom 22.5.1982, Hans Christoph Blumenberg in der

vom 16.7.1982 -

a.

man sich im Schicksal der Kriege, Kriegsgenerationen, Krieges ergegenkommt -

von ihm ausgelösten Forschung und Bericht-

nicht ohne weiteres identisch, um die Lehren, die

Das Faltblatt erinnert, vielleicht nicht von ungefähr, an die

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Ein Ergebnis vielpoliger Zusammenhänge


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