



## ARTISTIC WORKS

### 1. Harun Farocki: An Image by Sarah Schumann, 1978, 30'

In this 16mm film, Harun Farocki (1944–2014) accompanies artist Sarah Schumann over a period of several months as she works on her figurative collage-paintings. Sarah Schumann (1933–2019) was part of the *neue Gesellschaft für bildende Kunst* (nGbK) working group that in 1977 curated *Künstlerinnen International 1877–1977*, an exhibition of works from exclusively women artists, including Louise Bourgeois, Valie Export and Varvara Stepanova, whose costume works are displayed in this exhibition at Galerie im Turm.

Schumann's own work uses collage to investigate representations of women in figurative paintings. In this sense, she makes a break from the classic image of traditional painting. The film traces Schumann's working process, layer by layer. Through successive actions of gluing and painting, Schumann weaves her own labour into her collages while at the same time rendering this labour invisible. Her full working process is thus inherently present in the work's final form, even as it is no longer visible on the surface layer. The film closes with an interview between Farocki and Schumann in which Schumann explains her working process. While Schumann herself fills the image frame, Farocki can only be seen reflected in a mirror behind her: a conversation with a mirrored body that shifts in the background.

A key aspect of Farocki's artistic work is his patient observation of working processes. The project *Labour in a single shot*, developed with artist and curator Antje Ehmann, involves one-minute single-shot films documenting acts of labour produced by various artists, which together form an archive of work. The film *In Comparison* (2009) traces the fundamental advantages – and also, in the context of capitalist production, the drawbacks – of globalised mechanisation. This work sets out to demonstrate that the effectivity of mechanisation is dependent on the social context in which it is carried out. It may well be that heavy manual labour, which is damaging to the human body, might be brought to an end. This, however, is only possible in contexts where, when manual labour is replaced by machines, people's livelihoods are secured by other means.

**Direction, script** Harun Farocki **Camera** Ingo Kratisch **Editing, sound** Hans Beringer **Production** Harun Farocki Film production, Berlin-West, for WDR, Cologne, **Producer** Harun Farocki Film ProduCTION



## 2. Anna Borgman and Candy Lenk: Forst, 2021

The immersive installation *Forst* (forest) was developed by Anna Borgmann and Candy Lenk for this exhibition. The work expands from the ground up, transforming the exhibition space. Green pipes loom from floor to ceiling, before disappearing out of sight into a borderless black nothingness. *Forst* plays on the difference between the forest and the woods. The forest – as an industrialised and cultivated space of human intervention, in which trees are used in order to produce wood and nutrients are leached from the earth – is distinguished from the wild woods. In doing so, the work focuses on a key distinction: while a leafy, green environment can be read as an emblem for leisure, in contrast, a forest of pipes becomes an endless space for machinery. Through this, Borgman and Lenk draw attention on the one hand to the immersive aspect of the forest, the way it can swallow the human figure. The gallery space expands into the outside world and is simultaneously appropriated from within. On the other hand, the work highlights the fact that the difference between leisure and work is often unclear. The work keeps this boundary ambiguous, rendering the definition of work itself beyond grasp. A beer shared with a friend turns into a discussion of a project, an emotional exchange, and then a potential exchange of money. Why am I not paid for this? Why are they not paid for this? Why would anyone pay for friendship, anyway? As art work permeates the life of art workers, so the work of Borgman and Lenk permeates the entire exhibition space.

## 3. Kathrin Lemcke: She Works Hard, 2017, 54'

With Markues, Noam Gorbat, Hanna Bergfors, Kornelia Kugler, Nino Bulling, Bini Adamczak, Konstanze Schmitt

In the documentary-fictional film *She Works Hard* by Kathrin Lemcke, art workers are asked to describe how they view their own work, and their visions for its future. The seven art workers enter into an exchange, discussing which preconditions are necessary in order to realise projects together. A plan is developed on a drawing board. Its glass background surface shines; neon and pastel paints are mixed in an attempt to find out what might be necessary for the collaborative art activities envisaged. In improvised interviews, participants react to Lemcke's questions. The director creates a scenario in which waged labour as we understand it no longer exists, because capitalist work structures have already been dismantled. From this vision of an emancipated society, art workers talk about what their jobs mean. Lemcke creates a space in which it is possible to spontaneously react to utopian visions – not through an analysis of the current situation, but by situating everybody involved in a hopeful future, from which it is possible to look back into the present day as past. Through this, Lemcke creates space for the art workers to negotiate differences, criticisms, and contradictions. All, however, are unified by the hope for change. The film is visible night and day in Galerie im Turm from outside, a televised shimmer at Frankfurter Tor.

**Director** Kathrin Lemcke **Assisting director** Jana Keuchel **Project consultants** Bettina Ellerkamp, Merle Kröger, Sarah Charalambides **Cinematography** Jonas Römmig, Jana Keuchel, Kathrin Lemcke, Juliane Jaschnow **Art director** Daniela Grömke **Sound, sound design** Claus Stoermer **Music** Manuela Schininá **Lighting** Karl Konrad Pompe, Stephan Helmut Beier, Jonas Römmig, Maurice Wilkerling **Catering** Mayan Printz **Editing** Kathrin Lemcke **Graphic design** Franziska Stübgen **Sound Mix** Florian Marquart **Color correction** André Winkler, digim **Produced** in the Framework of the Professional Media Master Class (PMMC) Lab, werkleitz – Zentrum für Medienkunst. The PMMC Lab was funded by Mitteldeutsche Medienförderung, the Federal State of Saxony-Anhalt and the European Social Fund. A FILZ Production



#### 4. Wayne Hodge:

Untitled, 2018

Android/Negroid #20, 2015

Android/Negroid #21, 2015

Three collages by Wayne Hodge are exhibited. An untitled cyanotype depicts the discoverer Garrett Morgan (1877–1963), who used *white* proxies in order to gain recognition for his work. He was forced to separate his identity as a Black person from his own work so that it might gain interest and funding. Merged into the representation of Morgan is an image of the predecessor to the gas mask he developed. Equally, his own role in this invention has been disappeared; his authorship was not recognised. What does authorship mean within art? What can the invisible labour that is hidden behind the artwork reveal?

The two collages that belong to the series *Android/Negroid* are titled #20 and #21. In these works, photographs of Black persons are combined with machinery and technical drawings. From an Afrofuturist perspective, Hodge raises the question of whether technology can lead to emancipation. If technology were to be made available as a mode of production to all people equally, would it then be possible to use it progressively? Can technology dispose of inequalities or work against discrimination? In copper and silver-blue tones, the individuals depicted in Hodge's collages appear as if from another world. These heavenly cyborgs offer a warning to take care, but nonetheless, they show the way.

#### 5. Natasha A. Kelly

Milli's Awakening, 2018, 45' and

Milli's Rising – A Filmthyology, 2019, 6'

In her two film works, Natasha A. Kelly draws on an oil painting by a *white* German artist who paints a Black woman. The painting is titled *Sleeping Milly*. Whether Milly is really the protagonist's name is unknown. In the film *Milli's Awakening*, Kelly responds to the artist's statement that his painting had nothing to do with Milly, but arose from his own artistic genius. Through this statement, he refuses Milly any possible form of participation or input into his artwork. In reaction to this erasure, Kelly creates space in her film for Black art workers to talk about the racism and discrimination they have been exposed to.

These highly intimate and personal interviews allow for an honest and sensitive insight into the life and (artistic) work of the protagonists.

In the film *Milli's Rising*, a dance performance is used to approach the same painting, together with the film *Milli's Awakening*, in a poetic manner, drawing on the same threads of the previous work. Kelly reads from the Afro-German poet and activist May Ayim, as well as from her own texts. The surround sound of the piece permeates the entire gallery space and can be constantly heard by the exhibition visitor.

Milli's Rising – A Filmthyology **Director** Natasha A. Kelly **Camera** Thabo Thinid **Dance** Nasheeka Nedsreal  
**Text** Natasha A. Kelly **Music** India Irie

Milli's Awakening **Cast** Maciré Bakayoko, Sandrine Micossé-Aikins, Maseho, Patricia Vester, Naomi Beukes-Meyer, Zari Harat, Diana Hartmann, Nadu Hormann **Director** Natasha A. Kelly **Producer** Anh Trieu **Camera**,  
**sound** Henning Fehr + Philipp Rühr



6. Varvara Stepanova: Пахом (Pakhom), Мавруша (Mavrusha) and Доктор (Doctor), 1922  
© A. A. Bakhrushin State Central Theatre Museum, Moscow

In 1922, Varvara Stepanova created drawings for her costumes for the theatre piece *The Death of Tarelkin* (1869, Suchovo-Kobylin/Meyerhold). The piece addresses the life of Tarelkin, a debtor who is under pressure by his creditors. Because he sees his situation as hopeless, he decides to fake his death, planning to begin a new life without debt.

All costumes designed by Varvara Stepanova are distinguished by uniformity. The three costumes exhibited in Galerie im Turm are worn by *Pakhom*, *Mavrusha* and the *Doctor*. In the play, Pakhorn is a janitor; Mavrusha is the housekeeper. The costumes reconstructed and sewn for this exhibition are made from a robust fabric that can withstand wear and tear, while the lining shines through with a silver fabric. This mixture between historical pattern and contemporary interpretation refers to Stepanova's activities in the Left Front of the Arts (ЛЕФ/LEF), in which she used her practice to work for a better world.