Harun Farocki, Ich habe genug! Texte 1976-1985. Schriften. Band 4

Louis Hartnoll

Electronic version

URL: <http://journals.openedition.org/critiquedart/61748>

DOI: 10.4000/critiquedart.61748

ISSN: 2265-9404

Publisher

Groupement d'intérêt scientifique (GIS) Archives de la critique d'art

Electronic reference

Louis Hartnoll, « Harun Farocki, Ich habe genug! Texte 1976-1985. Schriften. Band 4 », *Critique d'art* [Online], All the reviews on line, Online since 04 June 2021, connection on 25 September 2020. URL : <http://journals.openedition.org/critiquedart/61748> ; DOI : <https://doi.org/10.4000/critiquedart.61748>

This text was automatically generated on 25 September 2020.

EN

Harun Farocki, Ich habe genug!

Texte 1976-1985. Schriften. Band 4

Louis Hartnoll

- 1 Looking back at the work of Harun Farocki (1944-2014), the view of the late filmmaker can seem all too familiar: political didact, Marxist polemicist, video essayist, interrogator of the weaponised or administrative image. With the recent publication of an edited volume of his writings produced between 1976 and 1985, this view can be reaffirmed, challenged, nuanced and expanded. Under the direction of the Harun Farocki Institut and the careful editorship of Volker Pantenburg, *Ich habe genug!* is the fourth volume in a series that by 2021 promises to run to a total of six. Once complete they will amount to the most significant scholarly collection of Farocki's writings, largely making redundant all other previous attempts. While it should come as no surprise that *Ich habe genug!* picks up where the third volume (*Meine Nächte mit den Linken: Texte 1964-1975*, also edited by Pantenburg) left off, figuring the transition between the two as merely sequential will not suffice. Rather, the significant difference between them, and the reason this latest publication is nearly 200 pages weightier than its predecessor, is attributable to a seemingly small but far-reaching biographical detail; namely, Farocki's increasing contributions to the journal *Filmkritik* following his 1974 admission to its editorial collective. Indeed, the connection between the filmmaker and journal is so close that, as Pantenburg notes, "To write about Harun Farocki's text production between 1976 and 1985 is to write about the final decade of *Filmkritik*".¹ Accordingly, most of the texts collected in this volume reissue reviews, interventions, reports, open addresses and commentaries that formally and conceptually test the distinctions, overlaps and connections between Farocki's works as a writer, an editor and a filmmaker. Or, as it is framed in a couple of places, the relation of his "text praxis" to his "film praxis". While these concerns are the primary structuring force behind the volume, and while art and film historians will no doubt gain much from exploring these themes, the several other possible vistas, notably onto Farocki as teacher and theorist, are not to be obscured or forgotten. It is through the insights into this latter role in particular –that is, into Farocki as someone resolutely involved in producing, or "making evident", a film theory, itself the proper compliment to a film

praxis- that these writings continue to demonstrate their ongoing relevance not only for the theory but also for practice.

NOTES

1. Volker Pantenburg, 'Film-Praxis und Text-Praxis: Harun Farocki und die *Filmkritik*', in Harun Farocki, *Ich habe genug! Texte 1976-1985. Schriften. Band 4.*, p.449. Trans. L.H.