

# COMMENTING ON IMAGES WITH IMAGES: DIALOGIC-VISUAL CRITIQUE IN THE FILMS OF HARUN FAROCKI

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It is not an easy task to define the work of Harun Farocki according to the most habitual criteria and categories of film theory. To categorise his films as non-fiction, for instance, all but overlooks his habit of eschewing the construction of imaginary discourses. On the other hand, to classify them as documentaries would be an even greater blunder. Even the deliberate ambiguity of the term 'film essay' tends to water down central aspects of his films, such as their use of visual modes of knowledge.<sup>1</sup> Farocki himself claimed that he aspired to make films that could act as a 'form of intelligence' (ELSAESSER, 2004a: 103), which places his work halfway between artistic expression and critique, the latter being understood as the capacity to pinpoint the cracks in reality by working with images. In short, his aim was to strike up a critical relationship with the image similar to that described by Nicole Brenez in her characterisation of visual study as 'a face-to-face encounter between an existing image and a figurative project dedicat-

'One image, incidentally, is too few; you need to take two images of everything [that matters]. Things are in flux so much that it requires two images at the very least to properly register the *direction* of the movement.'

HARUN FAROCKI, (1944-2014, *in memoriam*)

ed to observing it—in other words, a study of the image by means of the image itself' (BRENEZ, 2009: 129). Indeed, in his films and art installations Farocki activates what Althusser terms symptomatic reading (ALTHUSSER, 1972) and a sense of Derridean deconstruction that tends to dwell on specific aspects of contemporary visual culture so as to highlight what that culture strives to keep under wraps. According to Rancière, this is a natural reaction of the political artist to the excess of images: not to try to directly remedy this state of affairs, but rather to draw attention to what is absent; 'the absence of certain images in the selection of what those in charge of the distribution of images consider to be interesting to show' (RANCIÈRE, 2014: 71). Thus, the production contexts from which images emerge, their exchange value, the relationship they establish with the receivers, the intentions to which they respond or the way in which their meanings evolve in diverse social, historical and political contexts constitute the critical linchpins

most commonly found in Farocki's audiovisual productions (see BLÜMLINGER: 1998: 307-317).

My approach to Farocki's films revolves around two specific but intersecting lines of analysis that will allow me to cover a large part of his life's work: on the one hand, the examination of a sort of visual activism in which the image emerges as an artefact marked by power dynamics, in turn shaping the visible as a primary political category; on the other, an ontological exploration of a broader scope which focuses on the mechanisms for constructing audiovisual meanings and on the strategies that allow an image to reveal latent or largely inaccessible meanings, in other words, what Deleuze defines as 'tearing a real image from clichés and turning it against them' (DELEUZE, 1983: 283)<sup>2</sup>. In an essay recently translated into Spanish,

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**THE CENTRAL ELEMENT IS UNDOUBTEDLY MONTAGE, UNDERSTOOD AS A PROCESS WHEREBY IMAGES REVEAL THE MECHANISMS THAT LEND THEM SOCIAL MEANING**

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Hito Steyerl refers to these two dimensions as 'two different types of concatenation: one at the level of symbols, the other at the level of political forces,' before going on to explain that the relationship between the two has typically been 'treated in the field of political theory, and art often appears as its ornament' (STEYERL, 2002). Conversely, Farocki's audiovisual productions place the political essence within the very process of generating meaning; hence, his affinity for the theorisation of Mikhail Bakhtin and his quest for repositioning semiosis in the field of history and ideology.

The use Bakhtin makes of the term 'dialogism' refers to the ways in which each discourse acquires its meaning in relation to others, as well as to the tension between these discourses and a socio-historical reality in a constant process of be-

coming. In line with Bakhtinian theorisation, in Farocki's films the image emerges as part of a discursive reality steeped in ideological, social, cultural and political meanings whose presence only becomes visible when related to other discourses. It is thus an image in conflict, woven by tensions and power struggles that change and adjust but ultimately determine the meaning of each image at different historical moments. This paper addresses this central idea with the aim of revisiting key instances in the work of Farocki and examining the way in which they prefigure a critical language that derives from and leads to the image itself. To this end, I will focus my attention on montage, understood as a process whereby images reveal the mechanisms that lend them social meaning. Each image enters into a relationship with the others in a dialogic-critical sense aimed mainly at exposing the power dynamics increasingly associated with visibility in areas such as urban surveillance, armed conflicts, training and education processes and advertising; his work thus becomes an exercise in criticism in which reality is only accessible through images.

**DIALOGISM AND IMAGE**

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In 2004, Thomas Elsaesser noted that 'the habit of thought to express one thing through another, and to "see" the self in the other' is so prominent in Farocki's films that 'it must be considered the founding gesture of Farocki's body of work and the signature of his mind at work' (ELSAESSER, 2004a: 19). This type of thought goes beyond mere comparison: it entails approaching any phenomenon through the constellation of discursive relations that articulate its meaning and, ultimately, define it. Applying a dialogic principle to Farocki's audiovisual productions would thus refer, first of all, to the capacity of language to articulate several voices in the same discourse. In general terms, Bakhtin conceives language as a heteroglossic reality: an uninterrupted social dialogue that takes

place between historically determined actors representing 'the coexistence of different socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form' (BAKHTIN, 1981: 291). This dialogic principle relates these actors and voices *within* each language, as well as in each and every one of the units of a discourse woven by different power struggles. Farocki's films establish the legitimacy of these dynamics at the level of the images and he develops montage techniques that make visible the ways in which they respond to shifting intentions, interests and pretensions.

In *Bilder der Welt und Inschrift des Krieges* [Images of the World and the Inscription of War] (1989), for instance, Farocki deals with the first images taken by the allies of the Auschwitz concentration camp, on 4 April 1944. They were aerial photos in which Auschwitz appears by chance, since the American planes were looking for more imperative military targets: factories, industrial complexes, warehouses and transport networks. It was due to its proximity to an IG Farben factory still under construction that three photos of the camp have come down to us. Thirty-three years later, the success of the programme *Holocaust* inspired two CIA employees to search for aerial photos of Auschwitz in the agency's archives until they finally came across these photos taken in 1944 and identified over thirty years afterwards. Their meaning is now completely different. Other images and a different social, political and cultural context lend them a new visibility and a distinctive place in contemporary visual culture. Indeed, as Farocki suggests, '[w]e only recognise in these images what others have already testified to, eyewitnesses who were physically present at the site.' Ultimately, these aerial photos become a metaphor for destruction at several levels: they are images that were meant to capture a military target so as to ensure its destruction; nonetheless,

they end up acquiring a metaphorical value that points to the passive attitude of the allies towards the reality of the Holocaust.

This type of dialogic-visual critique has, in the case of Farocki, a fairly specific origin in the context of West Germany during the Vietnam War and the following years, when the political use of images became widespread by the conservative media and peace activists alike. This involved the aggressive use of harsh, violent images as weapons with which to defend their convictions. These are precisely the images that Farocki brings together in his earliest audiovisual and written work, with the intention of deciphering the diverse socio-cultural contexts on which they have an influence, as well as the intentions they generate. In an essay entitled 'Dog from the Freeway', Farocki gives an account of an episode occurring in this period whose central theme revolves around two photographs the filmmaker remembered from his youth. Photo 1 is a pro-Vietnamese image, which shows an American soldier hitting a prisoner; Photo 2 is a pro-American image showing several victims of the communist terror in Saigon. 'Photos 1 and 2 belong together. Opponents of the Vietnam War

**Figure 1. First aerial photographs of the Auschwitz concentration camp.**





**Figure 2. An American soldier hits a Vietnamese prisoner.**

separated them, but they were not so easy to separate. If in Berlin you distributed pamphlets with a copy of Photo 1 and then drove home afterwards, the Berlin daily newspaper *BZ* might contain a copy of Photo 2. One side published one picture, and the other side published the other' (FAROCKI, 2004: 114).

Filmmaking allowed Farocki to connect both images not as complementary realities, but as parts of the same discourse with a similar origin: the American army. The critical exercise implicit in the comparison of these images underlines



**Figure 3. Victims of a communist raid in Saigon.**

the need to consider at whom are they addressed if we want to understand them politically. 'Photo 1 did not leak out to reveal anything, it was authorised and distributed to represent something. Photo 1 is not aimed at readers of the *New York Times* or *Paris Match*. It is directed at farmers in Malaysia, students in Djakarta, the residents of Phnom Penh. It states: one must fight the guerrilla as a guerrilla, that is what we are doing.' (FAROCKI, 2004: 114). The basis of the dialogic-visual critique is therefore a 'questioning of the document' (FOUCAULT, 1972: 6) and its position beyond the sym-



bolic plane, to consider it at the discursive level, where what is important is who says what and, above all, with what reasons or intentions.

## **MONTAGES IN ABSENCE**

The final objective of the exercise in dialogic critique sustained by Farocki's films is to advance towards the discursive origins of each image until, by putting two and two together, the audience ultimately glimpses specific 'Archimedean points' (ELSAESSER, 2004a: 16) or 'the im/perceptible' (ALTER, 1998: 168); in other words, as yet imprecise conceptual nodes that speak to us about the economic, social and political contexts in which the images are produced and consumed, restoring a sense of fleeting, but revealing, integrity to them. One of these im/perceptible instances relates to a burn mark on Farocki's forearm. *Nicht löschbares Feuer* [Inextinguishable Fire] (1969) addresses the use of napalm as a weapon of destruction. In the first minutes of the film, Farocki (after reading the testimony of a Vietnamese victim before an international tribunal) looks straight into the camera to explain why, in a film on the use of napalm, the audience is not going to be shown images of victims: 'how can we show you the deployment of napalm and the nature of the burns it causes? If we show you pictures of the injuries inflicted by napalm, you will just close your eyes. At first you will close your eyes before the pictures, then you will close your eyes before the memory of the pictures, and then you will close your eyes before the realities the pictures represent.'

And it is precisely the social, economic and ideological context that produces and circulates these images of the victims on which Farocki sets his sights. From this perspective, the images of burnt bodies are not only unnecessary, but even counterproductive for his intentions. Instead, Farocki performs an act of self-mutilation, burning himself on the forearm with a cigarette, while a voice-off explains in a neutral tone that 'a ciga-

rette burns at roughly 500 degrees Celsius, while napalm burns at approximately 3000 degrees Celsius.' The image of the cigarette being extinguished on his forearm rings now with the echo of the images that are not present, and he does this to spotlight the principle of separation that underlies each one of them, situating them at a prudential but devastating distance. In short, Farocki's cigarette burns because, as in a children's game, it approaches a place where something remains hidden; in this case, the lack of deep empathy that constitutes the essential condition for which these images are produced, circulated and consumed. As Georges Didi-Huberman explains, the burn in this way becomes 'a point of comparison' (DIDI-HUBERMAN, 2009: 44), but one that underscores aspects that allow us to reassess the way in which we approach the images of the victims.

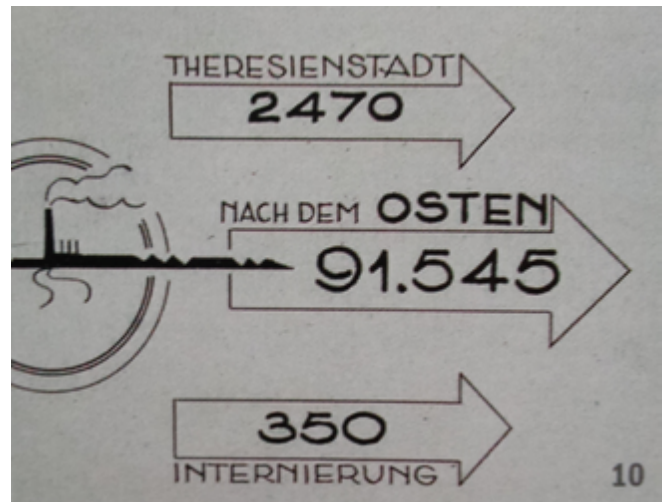
For *Respite* (2007), Farocki recovered images filmed by Rudolf Breslauer in 1944 at the Westerbork transit camp, located in Nazi-occupied Netherlands. Breslauer was one of the camp inmates and was tasked with recording daily life at Westerbork. Unlike the film *Terezin: A Documentary Film from the Jewish Settlement Area (Theresienstadt. Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet)*, Kurt Geron and Karel Peceny, (1944), made with the aim of silencing international criticism of the Nazi regime's inhumanity, the film on Westerbork was never made public. Nor was its intention to deceive: it was an initiative of the commandant whose main objective was to document the camp's efficiency and thus prevent its closure. Westerbork was not an extermination camp, but rather a transit camp. From there, prisoners were transferred to other places, primarily located in the East. More than 100,000 people were sent to Auschwitz, including Breslauer himself soon after filming the images that Farocki recovered for *Respite*. As Sylvie Lindeperg points out, the technique used in the film is 'at once minimalist, modest and subtle' (LINDEPERG, 2009: 31). It is a film about the Holocaust in which, yet again,

the Holocaust is only visible as a spectre that pervades everything. *Respite* unfolds in silence. Occasionally, fragments are shown in slow motion or are reframed using a zoom effect. There are images of the platforms and the transfer of prisoners, and also of the camp's dental clinic; footage of the inmates participating in leisure activities and even a fairly elaborate graph designed to highlight the camp's productivity and efficiency in the organisation of transfers. They are ultimately images that can only be understood in their sense of reverse shots, in a visual culture that has placed the (real or fictitious) images of the camps on a level bordering on irrelevance due to overabundance.

In both cases, the critical connection (the authentic montage in a Godardian sense) is made in the mind of the spectator based on points of connection and rupture with a visual baggage of horror whose original force currently runs the risk of being attenuated with each repetition. This is why both *Respite* and *Nicht lösbares Feuer* choose to invoke these images in their absence, by means of a relation of contiguity that does not allow the audience to ignore them or objectify them on screen. The Holocaust and the napalm victims only manifest themselves on a spectral plane, which makes their invocation much more disturbing. The essence of these images as a socio-historical reality only inhabits the present image through its small details: a watchtower behind the prisoners dancing in the courtyard of Westerbork or the smoking chimney depicted in the camp logo in the case of *Respite*, or the burn mark on Farocki's forearm in *Nicht lösbares Feuer*.

## **FROM AUDIOVISUAL CATALOGUE TO SOFT MONTAGE**

The dialogic sensibility of Farocki's films reached its zenith with the establishment in the mid-1990s of a sort of visual catalogue based on the collection of cinematographic expressions according to the specific *topoi* present in them,



**Figure 4. Explanatory graph of the operations of the Westerbork Nazi camp.**

with an eye to creating 'a culture of visual thinking with a visual grammar analogous to linguistic capacities' (FAROCKI and ERNST, 2004: 265). The project recovers an idea of the art historian Aby Warburg who, in the inter-war period, put forward the possibility of creating a visual archive based on the use of gestural expressions in Western art, connecting yet again with the dialogic conception of language in its asystematic approach, based not on the establishment of a recognisable meaning in the different examples used in the catalogue, but on understanding the way in which meaning construction processes are related to specific social, economic and political realities.<sup>3</sup> In the words of Farocki himself, the objective is to sharpen 'one's consciousness for the manner in which language functions' (FAROCKI and ERNST, 2004: 273), in this case a visual language whose return to specific recurring motifs makes it possible to establish a new study method based on linking images.

Three of Farocki's films form part of the creation of this archive of visual concepts: *Arbeiter verlassen die Fabrik* [Workers Leaving the Factory] (1995), *Der Ausdruck der Hände* [The Expression of Hands] (1997) and *Ich glaubte Genfangene zu sehen* [I Thought I Saw Prisoners] (2000). In these films,

the interest shifts from the original motif of leaving the factory in footage shot by the Lumière brothers, to the ways in which hands have been depicted in films and, lastly, through the prison as a space of social interaction. In all of them, a basic dialogic principle is activated according to which there is not only an exchange of statements or sentences, but also of ideas and positions (VICE, 1997: 52), while in *Arbeiter verlassen die Fabrik* Farocki focuses his gaze on identifying the socio-historical influences that differentiate each of the examples used. This documentary essay takes up the topic of the Lumière brothers' original film and is entirely composed of a succession of examples revolving around this thematic motif, whether in fiction films, documentaries, propaganda films or industrial shorts. Here, the discursive device points obstinately to the obverse of the images, towards a dimension of knowledge that is normally concealed by the development of each narrative and, in practice, emerges from the dialogic relation of each element.

In *Arbeiter verlassen die Fabrik*, the very organisation of the fragments and sequences already foreshadow a set of socio-historical criteria associated with the image, suggesting that Farocki's main interest is not history itself, but the way in which it seeps into the representation. In the first thematic block, for instance, the factory appears as the sublimation of the collective space where a sense of belonging that surpasses the sphere of the individual is plainly identifiable. The act of leaving still maintains the sensation of the workers as a collective intact. At other moments, for example, *Arbeiter verlassen die Fabrik* also associates the workspace symbolically with the deprivation of liberty, such as when the voiceover commentary defines the factory as 'a kind of house of correction.' The link between factory and prison is even more evident in the only moment of the film which does not feature the workers leaving the factory: close-ups of a modern security door, images of surveillance cameras, an ad spot in which

the durability and stress-resistance of vehicles are tested and, finally, closed circuit television images showing a couple of thieves trying to escape from a factory after committing a robbery.

The shift from linking images in the context of

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**IN ARBEITER VERLASSEN DIE FABRIK, FAROCKI FOCUSES HIS GAZE ON IDENTIFYING THE SOCIO-HISTORICAL INFLUENCES THAT DIFFERENTIATE EACH OF THE IMAGES COMPRISING THE FILM.**

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traditional montage, in which the images follow one another, towards the use of a multi-screen schema occurs in a practically simultaneous way in Farocki's work. *Arbeiter verlassen die Fabrik* itself has a double life as a compilation film, on the one hand, and an art installation, on the other, which is developed with the use of eight screens positioned on the floor in a straight line, reproducing the different audiovisual fragments making up the film in a continuous loop. The simultaneous coexistence of several images allows Farocki to evade the sense of necessity determined by traditional montage, bringing the audience closer to the dynamics that structure the montage process in video format, based on the material experience of relating two audiovisual channels, one with raw footage and the other resulting from an editing process. Art installations such as *Schnittstelle* [Intersection], the series *Auge/Machine* [Eye/Machine] (2001) and *Ich glaubte Gefangene zu* [I Thought I Saw Prisoners] itself are in line with this logic of representation

Farocki calls this type of work with images 'cross influence' or 'soft montage', claiming that they promote an interpretative schema that stimulates essay even more and statement even less, while making even more explicit the dialogic relation on the basis of which the meaning of each image can be explored: the audience now has

the option of observing, in the visible nature of the device, how the images acquire different dialogic nuances depending of the audiovisual elements which that device places in relation with each other. 'It was possible to cut in a title on one track whilst the image continued on the other, so that the viewer had the choice -amongst other things, of relating the title to one track or to both. It also lent itself to interrupting the image flow on both tracks with a title, as well as showing the same image on both tracks.' It also has the aim of breaking up the elements comprising the film and bringing the audience closer to the productive dynamics that mark the shift of Farocki's images towards the museum space in search of an audience with 'a less narrow idea of how images and sound should conform' (FAROCKI, 2009: 72).

**CONCLUSIONS: BLIND SPOTS IN DIGITAL IMAGES**

*Serious Games* (2009-2010), which, sadly, was to be one of Farocki's last works, underscores the extent to which the critical-dialogic method he applied throughout his career acquires an even greater relevance in new digital imagery environments. This series of four videos, *Watson Is Down* (2009), *Three Dead* (2010), *Immersion* (2010)

Figure 5. Farocki facing his own image in *Schnittstelle*.



and *A Sun with No Shadow* (2010), focus on the simulation of military scenarios by means of the language of the videogames used by the US army both before engaging in combat, as a form of training, and afterwards, to help soldiers who have experienced traumatic situations to deal with their own memories. In this regard, *Serious Games* articulates a reflection on what Yvonne Spielmann calls the 'logic of simulation' (SPIELMANN, 2000: 20) and how this principle occupies an increasingly central place in the mechanisms for management of armed conflict.

In a line that he would later complement with *Parallel* (2012), Farocki seems to posit the virtual image as a condensation of the dialogic characteristics of the image, insofar as it offers a still saturated representation of the different socio-historical dimensions that shape it, but now free from a referentiality that can, at times, be undesirable or too real. Parts of *Serious Games* clearly suggest these ideas, above all in the second video where virtual reality acquires the status of physical simulation in the reconstruction of a Middle Eastern village in the desert at Twentynine Palms. In this place, halfway between the physical and the virtual, American soldiers to be stationed in Iraq or Afghanistan can practice methods of interaction and procedures to be used in the field. The beginning and the end of this second video, entitled *Three Dead*, are particularly significant, since the link in them between virtual reconstruction and the reference image makes explicit a process of virtualisation of reality; i.e., the reality created for the troops tends to be more akin to a videogame with the aim of giving those participating in training exercises a greater sensation of control. Here, the virtual image does not exist as an external representation of the armed conflict, but is integrated into the very apparatus of war so as to make it disappear and invent a new war, generated solely on the discursive plane and whose relationship with reality (contact) is reduced to the very minimum.



Unfortunately, Farocki's untimely death in July 2014 has curtailed a line of research that indeed seemed all the more important at a moment when the production of digital images and their social, ideological and political significance appears to be culminating in industries such as that of videogames or in the audiovisual palimpsest of YouTube. To an even greater extent than a few years ago, the new digital scenarios call for forms of critical work that will allow us to navigate the troubled waters of contemporary audiovisual culture and understand the new status of the virtualised digital image. In fact, the final stage of Farocki's oeuvre insistently raises this issue. His last films betray a concern for the growing virtualisation of reality and its subjugation to the economic parameters that regulate this new image economy. They are contributions that unveil a critical terrain where images appear inevitably linked to the nature of what is observed; grouped around them are new forms of relating, loving, making war or overcoming a traumatic reality. In this regard, Farocki's last works define the threshold from where to begin to illuminate the multiple blind spots of the omnipresent digital image. ■

## NOTES

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- 1 For a more comprehensive debate on Farocki's relationship with the essay form, see MONTERO, David (2012). *Thinking Images: The Essay Film as a Dialogic Form in European Cinema*. London: Peter Lang, pp.103-117.
  - 2 Farocki occasionally referred to this process also using a fairly graphic metaphor, according to which it is necessary to eliminate debris, added interpretations or confusions with the aim of accessing meanings

'buried' in the image itself. 'You don't have to look for new images that have never been seen, but you have to work on existing images in a way that makes them new. There are various paths. Mine is to look for the buried sense, and to clear away the rubble lying on top of the images' (VOESTER, 1993).

- 3 The mode of visual exploration used by Farocki invokes an essayistic zeal as conceived of by Adorno as an asystematic exploration of reality mediated by language. According to Adorno, '[t]he way in which the essay appropriates concepts is most easily comparable to the behavior of a man who is obliged, in a foreign country, to speak that country's language instead of patching it together from its elements, as he did in school. He will read without a dictionary. If he has looked at the same word thirty times, in constantly changing contexts, he has a clearer grasp of it than he would if he looked up all the word's meanings...' (ADORNO, 1991: 13).

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## COMMENTING UPON IMAGES WITH IMAGES. DIALOGIC-VISUAL CRITIQUE IN THE FILMS OF HARUN FAROCKI

### Abstract

The act of connecting images is central to all of Harun Farocki's body of work in film, video and art installations. Whether it is by using a montage of ideas, based on the principle of joining and separating (ELSAESSER, 2004b: 150), through double-screen techniques, or simply by allowing an image to collapse into its own production context, as happens for instance in *Ein Bild* [An Image] (1983), what Farocki is after involves critically interrogating images not only as inscriptions of an all-embracing visual culture, but also as political agents that are increasingly involved in surveillance processes, armed conflicts, sentimental relationships, training or marketing. This paper offers a dialogic-visual critique as an analytic category with which to approach Farocki's work and its relevance in relation to contemporary visual culture. This formula stems from the specific need to connect the critical stance which pervades his oeuvre with the concept of 'dialogism' as a mechanism for meaning construction based on the constant socio-ideological tension between different signs in a particular system. This paper does not take a purely theoretical approach, however, but aims to apply the aforementioned concepts to the analysis of key moments in Farocki's work and, more concretely, to his use of montage as a self-reflexive approach to the study of images.

### Key words

Dialogism; Harun Farocki; Soft Montage; Visual Critique; Mikhail Bakhtin.

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## COMENTAR IMÁGENES CON IMÁGENES. EL CONCEPTO DE CRÍTICA VISUAL DIALÓGICA EN EL CINE DE HARUN FAROCKI

### Resumen

El acto de poner unas imágenes en relación con otras representa un elemento central del trabajo de Harun Farocki en cine, video o en el museo. Bien sea a través de un montaje de ideas, basado en el principio de unir y separar (ELSAESSER, 2004b: 150), mediante dispositivos de doble pantalla o sencillamente permitiendo que una sola imagen se pliegue sobre su propio contexto de producción, como ocurre por ejemplo en *Ein Bild* [Una imagen] (1983), lo que se persigue es interrogar críticamente a las imágenes no solo como inscripciones de una cultura visual en auge, sino también como agentes políticos que juegan un papel cada vez más importante en procesos de vigilancia, conflictos bélicos, relaciones amorosas, la formación profesional o el mundo del marketing. El presente texto propone la fórmula de la crítica dialógico-visual como categoría analítica relevante para comprender el calado del trabajo audiovisual de Farocki y su relación con la cultura visual contemporánea. Dicha fórmula parte de la necesidad de conectar el afán crítico que subyace a su obra con el concepto de «dialogismo» como mecanismo de construcción de significados basado en la constante tensión socio-ideológica presente en los diferentes signos de un sistema. El artículo no se plantea, sin embargo, desde una perspectiva teórica, sino que busca aplicar los conceptos discutidos de forma instrumental al análisis de fragmentos clave en la obra de Farocki y, de forma más concreta, a su utilización del montaje como acercamiento autorreflexivo a las imágenes.

### Palabras clave

Dialogismo; Harun Farocki; montaje blando; crítica visual; Mijail Bajtín.

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