

**LOLLIPOPS, MEAT AND BODIES: VISIBILIZING HIDDEN LABOUR THROUGH THE HAPTIC IN
THREE MEXICAN SHORTS FROM ANTJE EHMANN AND HARUN FAROCKI'S**

LABOUR IN A SINGLE SHOT (2011-2015)

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In this paper, I analyze the embodied experience of labour in three shorts from Antje Ehmann and Harun Farocki's global project, *Labour in a Single Shot* (2011-2015). These short films were produced during their workshop in Mexico City. Filmed in 2014, in the center of the megalopolis of Mexico City, *Meat*, by Tonantzin Arreola, *Mary*, by Sandra Calvo and Pedro Antoranz, and *Massage*, by Derek Badillo, are some of the 400 films included in the workshop "Eyes Wide Open" in 15 cities around the globe. I argue that the haptic dimension of the selected Mexican shorts transforms the meaning of objects, animals and bodies as labour tools through the intentional and unintentional use of images, sounds, and touch. Drawing from Farocki's interest in the way in which images question the system, I hypothesize that these films resist the interpretation of labour by bringing invisible labour to a visible set, the private and censored activities of work to the public sphere.

To achieve this goal, I have organized my paper in five sections. First, I provide a contextual background of Ehmann and Farocki's work and especially the installation of *Labour in a Single Shot*. I emphasize the powerful use of the single shot as an influence of the 1895 Lumière brothers' film *Workers Leaving the Lumière Factory*, as well as contemporary discussions about *Labour in a Single Shot* of Gertrud Koch and Roy Grundmann. In the second section, I explore the use of the body as labour tool, focusing on the film *Meat* by Tonantzin Arreola. I discuss the discharging of dead and bloody animals from a truck into a shop, to contrast the notions of manual versus technical labour, the public versus the private

sphere, and dead versus live bodies while images of touch, sounds and the playful nature of the subjects surpass the control of the filmmaker. In the third section I focus on sound in the film *Mary*, by Sandra Calvo and Pedro Antoranz. I show how diegetic on screen and off-screen dialogue play a vital role in the analysis of the film, in the case of a woman who instructs how to give pleasure with a sensual and a sexual voice, defying the kind of implicit censure associated with sex work. In the fourth section, I examine the haptic dimension of touch in the film *Massage*, by Derek Badillo. In this short, a zoom in and out shows a blind *masseur* working on someone's shoulders, amid a crowded city. In this case the haptic dimension of touch exceeds the borders of the screen and the body at a public eye, in the open, regardless of the activities of the blind man, supporting a tactile experience through the cinematic lens. I end my paper with some conclusions about embodied labour and the future exploration of the theme within the project *Labour in a Single Shot*.

To do my analysis of these three shorts, I follow the ideas of Laura Marks about haptic visuality as summarized by Donato Totaro:

Grainy, unclear images; sensuous imagery that evokes memory of the senses [...]: the depiction of characters in acute states of sensory activity (smelling, sniffing, tasting, etc.); close-to-the-body camera positions and panning across the surface of objects; changes in focus; under and overexposure, decaying film and video imagery. [...] The haptic image is in a sense less complete, requiring the viewer to contemplate the image as material presence rather than an easily identifiable representational cog in a narrative wheel. (in Richardson et al. 242)

Along with this definition, I will be using Thomas Elsaesser's scholarship on Farocki, two important articles about *Labour in a Single Shot* by Richard Langston and José Gatti, Vivian Sobchack's *Carnal Thought: Embodiment and Moving Image Culture*, and Jennifer Barker's theory of the haptic in *The Tactile Eye: Touch and the Cinematic Experience*.

LABOUR IN A SINGLE SHOT

To the film critic Thomas Elsaesser, Harun Farocki is one of the best *raconteurs* of

“how electronic media has transformed civil society, labour and work, politics and arts in the past half century” (11). Harun Farocki belongs, like Werner Herzog and Alexander Kluge, to the *New German Cinema*, a group of filmmakers influenced by the political situation in the aftermath of the Second World War, the exile of filmmakers to the United States, and the proliferation of new media. The *New German Cinema* experimented with new forms of cinematographic language and techniques, as a product of the Oberhausen Manifesto (1962).

Farocki, similarly to his colleagues, questions the traditional ways of doing German cinema, reformulating the relationship with the war and the past. Farocki uses cuts of other films, archival material, music and advertisements, footage from surveillance cameras and other non-conventional forms of film to make critical statements in his montages about society and politics. Some of his work includes installations, like the 1995 *Workers Leaving the Factory*, influenced by the 1895 Lumière brothers’ production, and the more recent 2009 installation of *Serious Games III: Immersion*, which experiments with virtual reality in war. His film essays are emblematic and illustrative of his eclectic techniques, as his 1986 film *Wie man sieht* [As You See] or the 1990, *Leben: BRD* [How to Live in the Federal Republic of Germany]. Through the fragmented narrative and the use of common life situations under a prism of surveillance, Farocki’s films always reflect defiance to the Deleuzian “society of control” and consumer society.

In 2011, with his wife, Antje Ehmman, Harun Farocki took a turn toward the past and took by example the Lumière Brothers’ significant short, *Workers Leaving the Factory* (1895), in his own montage of 1995 *Arbeiten verlassen die Fabrik* [*Workers Leaving the Factory*]. The aim of *Arbeiten verlassen die Fabrik* was to organize the global movement that would include twelve cities in Europe, America, Africa and Asia, conducting a workshop for new filmmakers. The workshop, “Open Your Eyes”, would challenge their apprentices to

produce videos of one to two-minute length, using the powerful one-single-shot technique, a single continuous shot that alludes to the first film techniques that “regain something of their decisiveness [it] combines predetermination and openness, concept and contingency” (*Labour in a Single Shot* 2011-2015). The long single shot, which just pans and tilts and does not allow cuts, provides an aesthetic value that allows the spectator to perceive the “video as film” (Koch 2016), and transforms film directors into filmmakers. In particular, the camera functions as the main dispositive of perception, depicting the conceptual condition of the long shot within the scheme of labour. The camera, which can be fixed, tilting or doing close ups, engages with the environment that is recording and plays with its temporalities. Farocki and Ehmann insisted on their roles as “producers” in the compilation of an “online catalogue that would serve as a cinematic archive of the state of labor at the dawn of the twenty-first century” (Langston 6). Even though the inclusive character of the project *Labour in a Single Shot* could be characterized as a political statement, certain scholars like Gertrud Koch and Roy Grundmann have agreed on the problematic nature of the authorship and the arbitrary selection of the films. This critique/criticism is based on the project being directed at a specific population, usually one in Cinema Schools or linked with the Goethe Institute. Despite these observations, the project has an important sociopolitical task, engaging filmmakers, sponsors, spectators and participants. It raises awareness of taboo, unseen or unacknowledged labour, making labour visible that is otherwise ignored and bringing to a public space what is supposed to be done in private.

“There is a moment of resistance, when the singular becomes public, and it’s not singular anymore” (Koch, “Valorization” 2016). With this short phrase, the film scholar Gertrud Koch answers a question about the confrontation of a man with a camera in the short, *Dry Cleaner* (2013), one of the films of *Labour in a Single Shot*. The universal character of

labour as a concept allows the project to raise many questions, as the producers do on their homepage, asking: “Where can we see which kinds of labour? [...] What is hidden? [...] What happens in the center of the city, what occurs at the periphery?” (<http://www.labour-in-a-single-shot.net/en/project/concept>). In the compilation of films, the act of resistance of making visible invisible labour, as Koch suggests, escapes the control of the producers, as well as that of the amateur and professional filmmakers. Through sounds, images, and even the tactile sense, they convey disapproval towards the invasion of their work, despite the fact that it is regularly hidden or overlooked by the public.

Another resistant aspect of the project is its public character, and its capacity to be accessed all over the world. These could present/suggest the project as a neutral space, even amidst concerns about access to the internet or the workshops. The way in which the project wants to insert itself into the global scheme adds a confrontation between the horizontality of labour and the notion of vertical hierarchy, as José Gatti has implied in “*(In)Visibilidades de Labour in a Single Shot*”. As he states, on the homepage of the project we can see a vertical opening panel, evoking mural art as created by Latin American artists. **(Figure 1)** This panel is divided by categories, in which we can see Project, Films, Workshops, Dates, Press Reviews and News. Each one of the workshops is divided by city and shows an image of the world map, an iconic cartoon on the left panel and on the right panel a list of the workshops. The center panel portrays statistical data, including information about population, history, society and a special focus on income, poverty and labour. **(Figure 2)** The symmetric organization and interaction between data and film projects is derived from Farocki’s experimentation with a modernist aesthetic, which encompasses a fluidity between films and data. The experience of approaching the project from an internet-based platform gives the spectator an opportunity of experimenting and being critical, since there is freedom of

selection and to the ordering of films. To Roy Grundmann, the experience of approaching the website also creates another kind of spectator, one that is actively involved with the process of reading the scenes, thus creating an embodied experience of watching the films (2016). In this sense, the approach to labour is also horizontal, a democratic approach to the selection of films. The spectator can choose to stop, pause or review a scene, and is inevitable of the experience. In this sense, the body and the action of seeing play an important role in the watching of the movie.

BODIES COVERED IN DEAD BODIES: FROM DIVIDED SCREEN TO PLAYFUL WORK.

“¡No sé lo que haré! Si no vuelves, no habrá vida, ¡no sé lo que haré!” / I don’t know what I will do! If you don’t come back, there won’t be any life, I don’t know what I will do!] The crying voice of Shakira repeats the words of the song “*Si tú no vuelves*” [“If you don’t come back”] as an off-screen sound in the short *Meat*, by Tonantzin Arreola. **(Figure 4)** By coincidence the radio music matches the rhythm of the scene established by the contrast between vivacious men discharging corpses of dead pigs.

The establishing shot in *Meat* is a long shot, straight-on angle of a divided screen. The camera is fixed during the whole duration of the film of 1:41 minutes. This division shows, on the left, the back of a truck with the trunk charged with dead pigs, and on the right the sidewalk. The butcher’s shop on is named “*Carnes México*” [Meats “México”]; that is the destiny of the unloaded meat. The scene is bright, but we can see some contrasts in the truck, with the natural light shadows over the pig. A yellow office supplies store supplying “*Papelería*,” in the corner, contrasts with the whiteness of the truck and the butcher’s shop.

This divided screen accurately resembles the one projected in the Lumière Brothers *Workers Leaving the Factory*. **(Figure 3)** According to Jose Gatti, the divided screen as a portrait of the proletariat has a precise aesthetical project due to the importance of the doors to

divide gender and class of the factory workers. The decision to leave through a big door or a smaller door, the workers' attire and the frenetic departure of the factory workers gives us a lot of information about them. On the other hand, the use of means of transportation (as the use of the bicycles) shows us also class divisions. (25). In the case of *Meat*, the means of transportation, the back of the truck, is the division between the street and the "factory" or place of processing the meat. Three men, two with white coats, and one with a blue one, serve as the keepers and transporters of the raw material that will be cut and sold. We have a visibility of three workers that with their bodies make up the workforce. They interact, they cross in their ways and work as a factory transporting line that for one minute and forty-one seconds' discharges six porks of their own weight.

At second 0:11 a young man with a long white robe turns to the camera smiling. This "look back" at the camera as Langston quotes from Wheeler Winston Dixon, is not uncommon in the history of cinema, and can have many meanings and functions: "[...] it can, for example, enact surveillance and control; it can confound the desiring gaze by casting it back at the spectator; and it can invite us into the spectacle as a coequal and participant." (Langston 13). In the case of *Meat*, this glance or camera awareness is almost imperceptible but the worker becomes self-conscious while performing his work and talking to his colleagues. At second 0:03, he looks with despair at the pig and tries to get it. He makes several attempts to get the body onto his back, to the laughter and jokes of his colleagues. The rest of the workers turn back and give several glances at the camera while unloading the charge, now aware of the filmmaker. At minute 1:21, while one of the men with a medium lab coat is stepping outside the shop we hear a voice off-screen: "*¡Feo!* [Ugly(guy)!]" she yells. "*¡Fea!* [Ugly(girl)!]" we hear as an answer. This interaction, probably with a friend that is

passing by on the street reminds us of the urban setting of this labour inserted into a regular interaction, in which a demeaning adjective is the default greeting, as a marker of social class.

The influence of Farocki's film is also undeniable as we see the festive gestures of people leaving the factory: laughter, smiles, sounds and the freeing sensation of finishing a day of work. In the short, we see these festive gestures while at work: laughter, talking among themselves, interacting with other people. The repulsive activity of the skin-to-skin closeness of dead and bloody pigs transforms into a playful interaction between the power of men and the weight of the pigs. Through laughter, they mock their jobs, facing the carcasses as mannequins, dislocating an activity that should be done in the interior of a hygienic place and by machines. Instead, the activity is public and manual, done by men, in an antihygienic environment, in the open. The engagement of the body with the carrying of another body, the hanging heads, the fluids and the trace of blood in their clothes transcend the figures shown on the screen, engaging also the spectator into an embodied labour, in which "our sense of the literal and the figural may sometimes vacillate, may sometimes be perceived in an uncanny discontinuity" (Sobchack 67). Thus, the seen and unseen, the aesthetic practices of hapticity in the use of sounds that convey the urban and playful nature, and the tangibility of the connection with animals and characters, provoke the engagement with the visible, suddenly forming part of the same environment.

WHAT'S THE SOUND OF LOVE? LOLLIPOPS AND HOTLINES.

If in *Meat* we approach to the sense of touching and smelling the fresh pork meat of our shoulders, *Mary* (2014), by Sandra Calvo and Pedro Antoranz, brings us to the core of the carnal thoughts through sounds, and a very close up framing of the face. In the center of Mexico City, *Mary* is a woman that works for a hotline and is training a young man on how to perform simulated oral sex through the telephone. The establishing shot of a fixed camera

depicts an extreme close-up of Mary's profile, looking to the left of the screen, which conveys a haptic dimension of "almost touching" her face, covering most of the space of the screen. In this case, we don't have a divided screen but, as in the previous short, we have a part of the action in a territory omitted by the camera. The background, covered in colorful magazines, is blurry, but we distinguish two photographs of semi-nude men in one of them. In all caps, purple fonts, the magazine is titled BQYS, as an allusion to the content. At the left bottom, we can see a woman facing back, nude, whereas at the top left we distinguish a big magazine with yellow and red fonts. It says "*Orgasmea*", a made-up word using the word "orgasm" as a command. A smaller magazine says SEX and at the bottom right, while the magazine "SX", with orange fonts depicts a blonde woman with big breasts. The images of the background contradict the close-up of Mary, a middle aged, brunette woman, with long hair and pearl earrings, with no sexually provocative make-up or attire. **(Figure 7)** The short, of 1:54 minute length, is a conversation between her and a man with an effeminate voice whom we cannot see. She is training the man to work, and her language is common, urban, and playful, as can be perceived by her conversation:

Mary: Now, what else are you going to do to him? What else are you going to do? And if and if he says: "I want oral sex"? ¹

Apprentice [off screen]: I don't know... my imagination... I would smack my lips...no? [*begins laughing*]

Mary: Oh no! Smacking your lips! He would say, he is smacking his lips. He is going to think that you are farting! [*both laugh while Mary moves her head in sign of disapproval*] No, no, none of that! How can you think that? He will think you have cramps! No, no, you grab a lollipop [*unwraps the lollipop*] and do this. You lick it a little bit. [*she sucks the lollipop making a sound*] We got the client, don't we? [*takes the phone and simulates talking*] The client is on the phone. The lollipop plays a major role. Imagine this loooollipoooooop! [*she shows the lollipop and makes a circle with it*]. What is this? [*signals the tip of the lollipop*] We simulate that this is what?

Apprentice: The head of the penis, isn't it?

Mary: Exactly, it is the tip of the penis. But you're not going to call it penis, eh! You're never going to tell the client, oh you have a delicious penis! No, absolutely not. Imagine him being so horny and you say, "oh love, what a delicious penis!". No, you will say, what a tasty cock! (Mary 0:00-1:10) ²

¹ As a personal decision, I have used a combination of the subtitles as used at the video and my own translation. This choice is based on the omission of important phrases in the original subtitles, as the one when the young man implies that he will use his "imagination" in the 0:11 seconds. I have also added captions to have a broader image of the narrative of the scene.

Mary, in the urban setting, gets the role of a trainer of someone performing a censured job. The voice of the man can only let us imagine a young inexperienced man. The decision of the filmmakers of not shoot him could relate to a choice of the young apprentice, in an environment where “unmentionable” labour is brought to public attention. In this respect, Michael Chion, when talking about bodiless characters with voice says: “the voiceover and off-screen voice function like a home base, central and autonomous, from which the speaking happens, and it orders, comments, delivers information and so on” (101). In the case of *Mary*, the interlocutor is necessary to define the terms of relation and the shame of the labour, but also the importance and centrality of the Mary-character in performing. Mary and the apprentice are both an entity that represent the private and public in the performing of this affective labour.

Mary, as a worker of the hotline industry, uses a common language when she speaks with the apprentice. Her preference of using “cock” instead of “penis” shows the approach and knowledge of the clientele. She also changes her tone to a soft, tender voice when she is pretending to work at the phone. The phone is a *medium of communication*, while the lollipop is used as a *prop of imagination* to produce a physical reaction by the sexual arousal of the client. Hence, the use of the voice, the sounds, and the word “imagination” which is first expressed by the apprentice and then reiterated by Mary, have a direct relationship to the labour. Vivian Sobchack in “Beating the Meat/Surviving the Text or How to Get Out of This Century Alive” has talked about “how as we increasingly objectify our thoughts and desires through modern technologies of perception and communication, our subjective awareness of our own bodies diminishes” (211). In this sense, the phone works as the technology, whereas Mary easily uses the prop to convey the meaning of objectification. Mary unswervingly performs the moaning and sexual sounds without embarrassment, while the young man laughs

nervously throughout the scene. There is also a high sound in the voice of Mary, whereas the voice of the apprentice is softer.

The narrative and the choice of the words is also important for the labour, as Mary demonstrates throughout the short. The main instructing part with heightened sounds begins at minute 1:14, when she is already having *lapsus lingue* by using the *double entendre* of the lollipop:

Mary: So then you grab the *dick*... I mean...the *lollipop*.... and you do this [begins moaning and sucking the lollipop from minute 1:17 to 1:30] ... oh, my love, you are huge...it's delicious... oh, honey bunny!..... [changes her voice] Do you understand?

Apprentice: Yes.

Mary: The lollipop.

Apprentice: The lollipop.

Mary: Remember, the lollipop is sweet and delicious. [apprentice chuckles] The client is always delicious... always tasty... always huge.... (Mary 1:14-1:54)

The moaning and sexual sounds last for a great part of the film, and although she is performing a professional job, she doesn't control the gestures—like closing her eyes—that accompany her faster breathing during the performance. **(Figure 8)** As in *Meat*, she has an almost imperceptible glimpse at the camera at minute 1:32, a side-eye, just when she finishes licking the lollipop and, realizing that she closed her eyes. She is serious in her attitude of instructing, using the lollipop as a ruler that signals the blackboard, but is playful in her conveying of the message. Her eloquent face dominates the narrative, and reveals her consciousness of her work; she knows the “client” in the neoliberal state. She knows how to approach the clientele, class-wise (*don't call it “penis”, call it “dick”*), sensually (*don't smack your lips, he'll think you're farting*) and even in the sense of understanding their insecurities in order to sell the illusion of sex (*the client is always delicious, always tasty, always huge*). **(Figure 9)**

Her position agrees with the directions of the market of labour and the neoliberal state, in the sense that “the client is always right”. In her case, a form of labour that should be

“invisible”, in order to comply with the illusion of the work not being work, has a complex articulation when instructing the other “invisible” man that also has to obey the rules of the labour. The lollipop and the phone, as an extension of Mary’s body, are the instruments that fulfill her embodied labour at the orders of the market.

DOWNTOWN’S URBAN MESSAGE: OF BLIND TOUCH AND CLEANLINESS.

What are the borders of touch? What happens with labour when it becomes fully embodied and communicative via the camera? In *Massage*, by Derek Badillo (2014), we witness the labour of a blind *masseur*, working on the body of a faceless man in the crowded Mexico City center.

The establishing shot begins with an undistinguishable white universe. **(Figure 10)** A hand held camera—different to the fixed camera that we saw in the other two shorts—slowly tilts and moves the image from the bottom to the head of a man, dressed in a white lab coat. The contrast between the white color and the skin shows us a division between movement and the white asepsis of the lab coat. The hand held camera movements, off-focus and somewhat dizzy, move in silence, from bottom to top. We then have a close-up of a man’s hands massaging another man’s back, also in a white t-shirt, sitting in a chair, through rhythmic and fast strokes, until he does a long sweeping massage with his fingers from the center to the outside of his back.

The silence is broken by second 0:20, when we begin to hear undistinguishable shouts and the voices of people. An off-focus and “accidental” camera movement at 0:27 transmits to us a sense of a surveillance camera, a camera that is far away from the *masseur* that we have witnessed, almost stealing the images, without the knowledge of the people involved. By second 0:35, we can notice the beard and the face of a man sitting down facing a wall. Now the man sitting down puts his hands behind his head **(Figure 11)** and the masseur pulls them

back, four times. As the camera zooms out, people passing by interfere with our vision of the *masseur* to convey, by second 0:48, the chaotic and overcrowded street. Young women and men, children, and old people cross the street with bags, cellphones, and even a wheelchair. The volume of the sound is now high, transporting us to the chaotic environment of the city.

Afterwards, a zoom out, now in a medium-length shot shows us a fixed image from second 0:58 towards the end of the scene, when the man on the chair with blue jeans stands up and the *masseur*, with black sunglasses, moves back and begins cleaning his hands with careful detail. **(Figure 12).** A colonial building in red terracotta and pale rose limestone is visible as the background, contrasting with the figure of the *masseur*, whose look is lost among the crowd.

The power of this short lies within its embodied experience. The close up of the fingers, the skin, and the touch of the back lets us distinguish the small strokes that pressure the body, and the skin shining like clay. As spectators, we can “feel” the fingers’ pressure through the camera, and the pull back of the arms behind the neck, that invites us to relax also. The management of silence and sounds also moves us through a filmic space, in which the ending of the film returns us to the rhythm of a loud, chaotic city. The sense of the haptic augments our vision, since for the *masseur*, the hapticity relies on his tactile ‘reading’ to perform his labour. The film doesn’t let us know that he is blind until the end when we can see that the “client” is watching him trying to get his attention to pay, while he is turning to the crowd, with the sight covered behind his sunglasses. The multiple positions of the camera, from a tilt, to the travelling shot, the zoom in and out takes us also through a *voyeuristic* travel. In this travel, from being very close, almost at a level of intimacy, the camera zooms-out until we become subjects of surveillance, stumbling into the crowd. We feel trapped in the mass that is wandering, buying, making noises, talking and shouting.

To Vivian Sobchack, as *cinesthetic subjects* we “possess an embodied intelligence that opens our eyes far beyond their discrete capacity for vision, opens the film far beyond its visible containment by the screen, and opens language to a reflective knowledge of its carnal origins and limits” (84). The film experience is thus enhanced by a renegotiation of the embodied experience of us as spectators and the persons involved in the filmmaking, which establishes a line of communication between our feelings and theirs. The absence of spoken language is, in this short, surpassed by the cinesthetic language of touch and sounds that surround the whole scene. We thus understand the embodied labour of the *masseur*, that through his body works the other body to provide the health benefit of relaxation. We “feel” the product of the labour when we are positioned in the place of the “client,” but we also perceive the embodied experience of the filmmaker, who missteps with the crowd, raises the camera, moves it off-focus, and zooms it in and out.

As in *Meat* and *Mary*, in *Massage* we also observe an activity that should be done inside and in private being done outside. The boundaries of the “unthinkable” labour are crossed, as is Farocki’s designation in the workshop. In contemporary times of neoliberal states, this informal labour takes place amid the overfull street at the center of Mexico City, where massages and skin-to-skin proximity may seem a public rule and not a private activity.

LET ME FEEL YOUR LABOUR THROUGH THE SINGLE-SHOT!

In this paper, I have attempted to demonstrate how the haptic dimension of three Mexican shorts pertaining to the project *Labour in a Single Shot (2011-2014)* transmits a sense of embodied labour, and how the labor process in the single sequence (in a single shot) acquires a powerful significance to convey the resistance to processes of marginalization of the labor process in the context of urban modernity.

By questioning the bodies as transportation machines and the corporeal activity in

Meat, I have examined the notions of asepsis and the antihygienic and of dead and living bodies, of bringing to the public an activity that was supposed to be done in private. In *Mary*, I have analyzed the embodied labour and the power of sounds in a censured or taboo activity, and how the rules of market and power are unveiled by the contrast of image, sounds, language and the seen and the unseen characters. In *Massage*, I have explored the language of touch of a *blind masseur*, which transforms us from spectators to participants of the film experience. I have analyzed how the filming of embodied labour surpasses the borders and creates resistance to the system, and how the project of Farocki and Ehmann has unveiled the expansion of a critical gaze towards labour, magnifying our comprehension of the hidden, unthinkable, or understated labor practices.

As Amanda de la Garza comments: “The exploration of social power that Farocki began at the end of the 1960s must be expanded into a global collective task. With any luck this will be the source of the multiplication of a critical gaze” (44). Without belittling the questions of authorship, arbitrary selection, or problems of access to this archive, *Labour in a Single Shot (2011-2014)* would forever constitute one of the most important and valuable testimonies of labour and its resistance in the first decade of the XXIst century.

Annex of Figures.

Figure 1. Homepage Panel. *Labour in a Single Shot*

Figure 2. Mexico City Workshop. Statistical Data.

Figure 3. *Workers Leaving the Factory*.
2014. Lumière Brothers 1895.Figure 4. *Meat*. Tonantzin Arreola,
Establishing shot. Divided Screen.



Figure 5. *Meat*. Camera Awareness 0:11

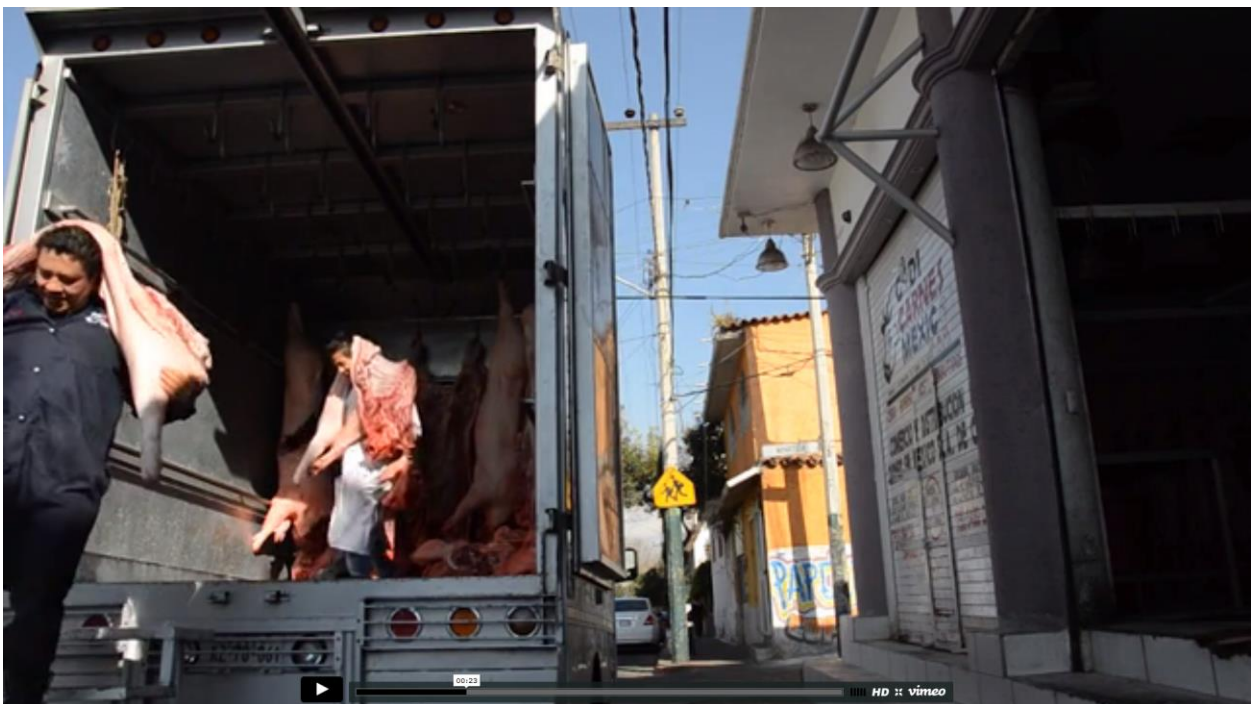


Figure 6. *Meat*. Bodies covered in bodies 0:23



Figure 7. *Mary*. The importance of the lollipop 0:42



Figure 8. *Mary*. The use of the lollipop. 1:24



Figure 9. *Mary*. “The client is always delicious, always tasty, always huge.” 1:50



Figure 10. *Massage*. White Universe. 0:09



Figure 11. *Massage*. Pulling arms. 0:33

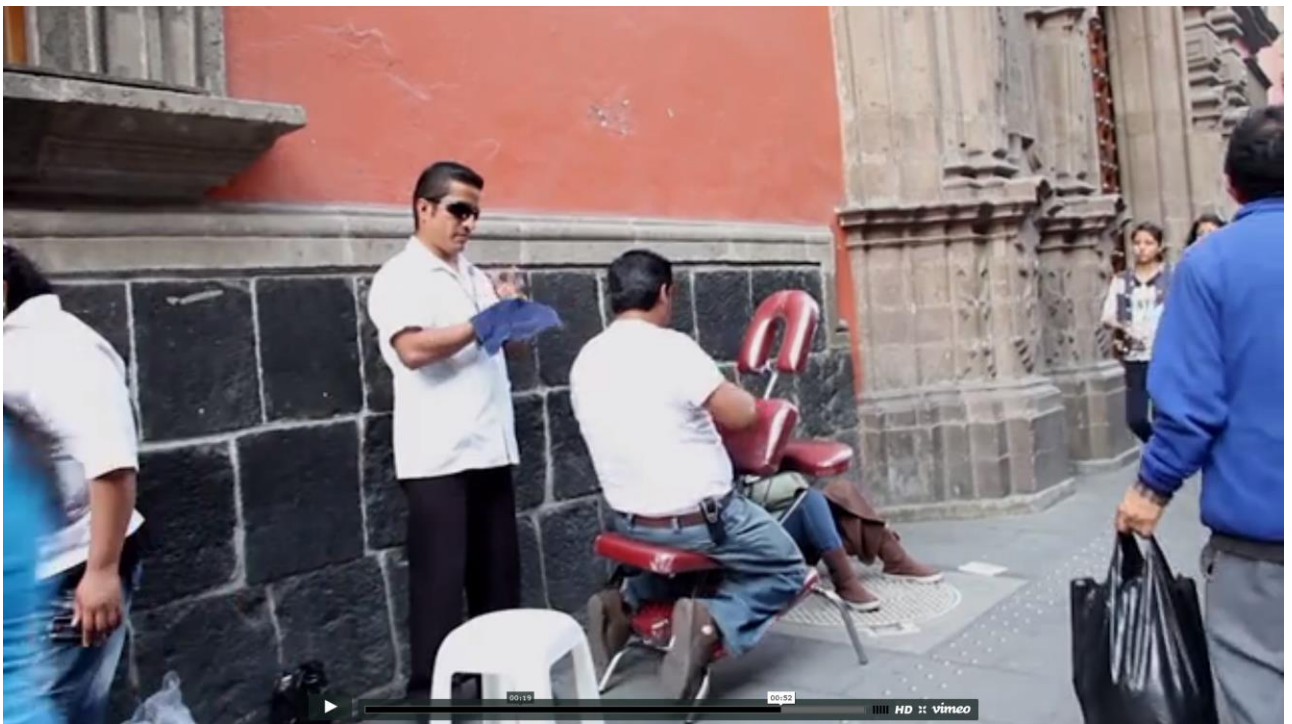


Figure 12. *Massage*. Blind *masseur* cleaning hands. Waiting for the next costumer. 0:52

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