

All Images Move

Alexander Kluge's monumental film of Marx's "Kapital" (570 min., 2010) is based on a great idea from James Joyce and Sergei Eisenstein, who discussed to make a film of Marx's "Kapital" in 1929. What Eisenstein failed was not making a film of "Kapital" but the way of making it. Kluge has included his Marx-savvy or Marxist friends, mostly writers and artists; including essayist Hans Magnus Enzensberger, author Dietmar Dath, actress Sophie Rois, filmmaker Werner Schroeter, cultural scientist Rainer Stollmann, social theorist Oskar Negt etc. "He is not filming "Das Kapital" but researching how one might find images to make Marx's book filmable."¹ In a nutshell, he is more interested in the translation of the text-based imagination of into collective forms of artistic research and production developing self-reflexive tools and critical reconstructions of literature in a new zone; image-based imagination. His film language, which can be also considered as a total sum of video-forms, styles, and narrations formulates the translation through performativity, participation, and criticality. Reading "Kapital" on and off, here and there, night and day; reading it in a continuity of time and space; and reading it in diverse situations, stages and contexts provide a critical base for the audience to historicize the material and develop their own further readings. Kluge's rereading of Marx's book brings an alternative reconstruction of its content, and urgently initiates contemporary critic of capital, and global economy.

Departing from Kluge's methodological and strategic inventions, and aiming to adapt them into a broader context of exhibition making, "ALL IMAGES MOVE" starts with re-reading its own institutional framework, and brings an alternative form of title-ing to the tradition of Contour by reformulating its own definition; "Moving Image Biennial" and repositioning it in the context of today's global agenda of contemporary culture.

This grammatical reference also drives artistic, curatorial and critical motivations for investigating our fundamental material; the IMAGE, and re-contextualizing it in relation to our contemporaneity. Al Jazeera, the international news network based in Doha, Qatar runs an Internet service and a TV Channel; their approach as a context-sensitive insider for Middle East region gained a lot of recognition once again after the Tahrir Square demonstrations challenging the media monopolies in terms of their editing, writing, and image-production language. The democratization of the image production due to the development in the visual technology (getting cheaper, easier, and faster) created another level for the circulation of information, and the image today with new questions: If all images are moving, what are the parameters of these movements, of their mobility, and circulation? What kinds of economies, sociologies, and politics are they involved with during their circulation, mobility and movement? How does any image travel today, and under what kinds of circumstances do they involve the audience –not only as a receiver but also as a performer?

Reminding of a controversial classic, George Orwell's "Animal Farm", all images move but some move faster, easier and cheaper. Some images stay longer in our memories, have more social and political impact on us, and they survive better than others in many ways. Referring to these artistic, contextual and historical points, how can we reformulate a biennial of moving image without discussing the possibilities of "non-moving" images, image/data-exchanges, visual translations, and alternative economies; in short cut, how can we develop creative control on the image production and circulation to challenge the sources of mainstream culture and "capitalist" image?

¹ Helmut Merker, "Marx: the quest, the path, the destination" *Tagesspiegel* on 8 January 2009.